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SOSYAL BİLİMLER ENSTİTÜSÜ**

**YÜKSEK
LİSANS
TEZİ**

**THE DEPICTION OF JAZZ AGE WITH
THE FILM ADAPTATION OF THE GREAT GATSBY:
A DESCRIPTIVE STUDY ON 1920S
CULTURAL REFLECTIONS IN TURKISH SUBTITLES
OF THE FILM UNDER SKOPOS THEORY**

REFİKA ZUHAL GILIÇ

**MÜTERCİM TERCÜMANLIK ANABİLİM DALI
ÇEVİRİ VE KÜLTÜREL ÇALIŞMALAR (İNGİLİZCE) BİLİM DALI**

HAZİRAN 2017



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Refika Zuhul GILIÇ tarafından hazırlanan “The Depiction of Jazz Age With the Film Adaptation of the Great Gatsby: A Descriptive Study On 1920s Cultural Reflections in Turkish Subtitles of the Film Under Skopos Theory” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ ile Gazi Üniversitesi Mütercim Tercümanlık Anabilim Dalında Çeviri ve Kültürel Çalışmalar (İngilizce) Bilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

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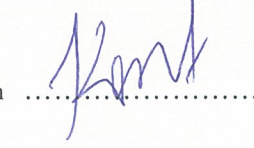
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bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

Refika Zuhul GILIÇ

16/06/2017

CAZ AĐININ MUHTEŐEM GATSBY (2013) FİLM ADAPTASYONUUYLA TASVİRİ:
FİLMİN TÜRKÇE ALTYAZILARINDAKİ 1920'LERİN KÜLTÜREL
YANSIMALARININ SKOPOS TEORİSİ IŐIĐI ALTINDA BETİMLEYİCİ BİR
ÇALIŐMAYLA İNCELENMESİ

(Yüksek Lisans Tezi)

Refika Zuhul GILIÇ

GAZİ ÜNİVERSİTESİ
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ÖZET

Bu tezin konusu, Caz aĐının Muhteőem Gatsby (2013) film adaptasyonunun İngilizceden Türkçeye altyazı çevirisiyle kültürel olarak tasvir edilmesi ve tarihsel, sosyokültürel ve ahlaki imalarını (iőaretlerini) Skopos teorisinin altı temel kuralı ışığı altında aktarmaktır. Film adaptasyonlarından önce eser Scott Fitzgerald tarafından roman türünde oluşturulmuş ve 1925 yılında yayımlanmıştır. Bu bağlamda, filmin altyazılardaki tarihi, sosyokültürel ve ahlaki unsurlarının Skopos teorisinin temel altı kuralı ışığı altında incelenmesiyle görsel-iőitsel bir çeviri araştırması gerçekleştirilmesi hedeflenmiştir. Skopos teorisine göre çevirmenlerden çeviriye başlamadan önce çevirinin hangi 'amaç' için gerçekleştirileceĐinin belirlenmesi beklenmektedir. Bu çalışmada, filmin çevirisindeki inanç, aile, ekonomik durum ve benzer şekilde çeőitli alt başlıklar ile deĐinilen tarihi olaylar, sosyokültürel gelişmeler ve ahlaki meselelerin kültürel aktarımı 1920'lerdeki Caz aĐının sergilenmesi açısından analiz edilmiştir. Filmin altyazı çevirisinin skoposu orijinal dokuyu korumak ve 1920'leri tüm yönleriyle betimlemek adına tarihselleőtirme olarak bulunmuştur.

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GATSBY(2013): A DESCRIPTIVE STUDY ON 1920S CUTURAL REFLECTIONS IN
TURKISH SUBTITLES OF THE FILM UNDER SKOPOS THEORY

(Master Thesis)

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ABSTRACT

The subject matter of this thesis is the cultural depiction of Jazz Age with the subtitle translation of Great Gatsby's film adaptation from English into Turkish and to get its historical, sociocultural and moral hints across under Skopos theory's six basic rules. Before the film adaptations, the work created in the form of novel by Scott Fitzgerald and published in 1925. In this context, an audiovisual translation research was aimed to be held with the examination of the historical, sociocultural and moral elements in the subtitles under Skopos theory and its basic six rules. Translators are supposed to find the 'skopos' of the translation before translating the source text according to Skopos theory. In this study; the transmission of historical events, sociocultural developments and moral issues which are touched with various subtitles such as faith, family, economic state and so forth in the translation of the film was analyzed in respect of the presentation of the Jazz Age in 1920s. The skopos of the subtitle translation of the film was found out to be as historicizing on behalf of keeping the original texture of the subtitles and depict the roaring 1920s with its warts and all.

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Key Words : Skopos theory, Audiovisual translation, The Great Gatsby, The Jazz Age.
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TABLE OF CONTENTS

	Page
ÖZET	iv
ABSTRACT.....	v
ACKNOWLEDGEMENTS.....	vi
TABLE OF CONTENTS.....	vii
LIST OF TABLES	ix
LIST OF ABBREVIATIONS.....	xvi
1. INTRODUCTION	1
2. REVIEW OF LITERATURE	3
2.1. Theoretical Background	3
2.1.1. Translation and literary translation.....	3
2.1.2. Audiovisual translation.....	6
2.1.3. Subtitle translation.....	12
2.2. The Fundamentals of Skopos Theory	17
2.2.1. Descriptive translation studies and its relation to literary translation and skopos theory.....	21
3. FINDINGS	25
3.1. Fitzgerald and His Literary Life.....	25
3.2. Plot Overview of The Book	26
3.3. Film Version of The Great Gatsby in 2013.....	28
3.3.1. The full synopsis of the film version of The Great Gatsby in 2013	29
3.4. Great Gatsby and Roaring 1920s or The Jazz Age	32
4. ANALYSIS.....	45
4.1. A Translatum or TT is Determined by its Skopos	45
4.2. A TT is an Offer of Information in a Target Culture and TL Concerning an Offer of Information in a Source Culture and SL	47

	Page
4.3. A TT Does Not Initiate An Offer of Information In A Clearly Reversible Way.....	100
4.4. A TT Must Be Internally Coherent	103
4.5. A TT Must Be Coherent With The ST.....	105
4.6. The Five Rules Above Stand In Hierarchical Order, With The Skopos Rule Predominating	108
5. CONCLUSION.....	109
REFERENCES	113
ÖZGEÇMİŞ	127

LIST OF TABLES

Table	Page
Table 2.1. Semiotic codes in <i>audiovisual products</i>	7
Table 2.2. AVT types according to different recent classifications	11
Table 4.1. 1st Rule: Skopos of the translation, the target of translatum.....	46
Table 4.2. 2nd Rule: Culturel transfer through offer of information; “ <i>Economic expansion</i> ”	47
Table 4.3. 2nd Rule: Culturel transfer through offer of information; “ <i>Economic expansion</i> ”	48
Table 4.4. 2nd Rule: Culturel transfer through offer of information; “ <i>Economic expansion</i> ”	48
Table 4.5. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	48
Table 4.6. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	49
Table 4.7. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	49
Table 4.8. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	49
Table 4.9. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	50
Table 4.10. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	50
Table 4.11. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	50
Table 4.12. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	51
Table 4.13. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	51
Table 4.14. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	52
Table 4.15. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	52

Table	Page
Table 4.16. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	52
Table 4.17. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	53
Table 4.18. 2nd Rule: Culturel transfer through offer of information; “ <i>Technologic devices</i> ”	53
Table 4.19. 2nd Rule: Culturel transfer through offer of information; “ <i>Cigarette smoking</i> ”	54
Table 4.20. 2nd Rule: Culturel transfer through offer of information; “ <i>Cigarette smoking</i> ”	54
Table 4.21. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	54
Table 4.22. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	55
Table 4.23. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	55
Table 4.24. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	55
Table 4.25. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	56
Table 4.26. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	56
Table 4.27. 2nd Rule: Culturel transfer through offer of information; “ <i>Ban of alcohol</i> ”	56
Table 4.28. 2nd Rule: Culturel transfer through offer of information; “ <i>Speakeasies</i> ”	57
Table 4.29. 2nd Rule: Culturel transfer through offer of information; “ <i>Speakeasies</i> ”	57
Table 4.30. 2nd Rule: Culturel transfer through offer of information; “ <i>Speakeasies</i> ”	57
Table 4.31. 2nd Rule: Culturel transfer through offer of information; “ <i>Speakeasies</i> ”	58
Table 4.32. 2nd Rule: Culturel transfer through offer of information; “ <i>Press media</i> ”	59
Table 4.33. 2nd Rule: Culturel transfer through offer of information; “ <i>Press media</i> ”	59

Table	Page
Table 4.34. 2nd Rule: Culturel transfer through offer of information; “ <i>Press media</i> ”	59
Table 4.35. 2nd Rule: Culturel transfer through offer of information; “ <i>Press media</i> ”	60
Table 4.36. 2nd Rule: Culturel transfer through offer of information; “ <i>Sportslife developments</i> ”	60
Table 4.37. 2nd Rule: Culturel transfer through offer of information; “ <i>Sportslife developments</i> ”	61
Table 4.38. 2nd Rule: Culturel transfer through offer of information; “ <i>Sportslife developments</i> ”	62
Table 4.39. 2nd Rule: Culturel transfer through offer of information; “ <i>Sportslife developments</i> ”	62
Table 4.40. 2nd Rule: Culturel transfer through offer of information; “ <i>The Klu Klux Klan</i> ”	64
Table 4.41. 2nd Rule: Culturel transfer through offer of information; “ <i>The Klu Klux Klan</i> ”	65
Table 4.42. 2nd Rule: Culturel transfer through offer of information; “ <i>The Klu Klux Klan</i> ”	65
Table 4.43. 2nd Rule: Culturel transfer through offer of information; “ <i>The Klu Klux Klan</i> ”	66
Table 4.44. 2nd Rule: Culturel transfer through offer of information; “ <i>Word War I</i> ”	67
Table 4.45. 2nd Rule: Culturel transfer through offer of information; “ <i>Word War I</i> ”	67
Table 4.46. 2nd Rule: Culturel transfer through offer of information; “ <i>Word War I</i> ”	67
Table 4.47. 2nd Rule: Culturel transfer through offer of information; “ <i>Word War I</i> ”	68
Table 4.48. 2nd Rule: Culturel transfer through offer of information; “ <i>Psychology of the society</i> ”	68
Table 4.49. 2nd Rule: Culturel transfer through offer of information; “ <i>Psychology of the society</i> ”	69
Table 4.50. 2nd Rule: Culturel transfer through offer of information; “ <i>Psychology of the society</i> ”	70
Table 4.51. 2nd Rule: Culturel transfer through offer of information; “ <i>Psychology of the society</i> ”	70

Table	Page
Table 4.52. 2nd Rule: Culturel transfer through offer of information; “ <i>Psychology of the society</i> ”	70
Table 4.53. 2nd Rule: Culturel transfer through offer of information; “ <i>The situation of the woman - Flapper</i> ”	71
Table 4.54. 2nd Rule: Culturel transfer through offer of information; “ <i>The situation of the woman - Flapper</i> ”	72
Table 4.55. 2nd Rule: Culturel transfer through offer of information; “ <i>The situation of the woman - Flapper</i> ”	73
Table 4.56. 2nd Rule: Culturel transfer through offer of information; “ <i>The situation of the woman - Flapper</i> ”	73
Table 4.57. 2nd Rule: Culturel transfer through offer of information; “ <i>The situation of the woman - Flapper</i> ”	74
Table 4.58. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	74
Table 4.59. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	74
Table 4.60. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	75
Table 4.61. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	75
Table 4.62. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	75
Table 4.63. 2nd Rule: Culturel transfer through offer of information; “ <i>Parties</i> ”	76
Table 4.64. 2nd Rule: Culturel transfer through offer of information; “ <i>Charleston</i> ” .	76
Table 4.65. 2nd Rule: Culturel transfer through offer of information; “ <i>Charleston</i> ” .	77
Table 4.66. 2nd Rule: Culturel transfer through offer of information; “ <i>Yale University – Yale Club</i> ”	77
Table 4.67. 2nd Rule: Culturel transfer through offer of information; “ <i>Yale University – Yale Club</i> ”	77
Table 4.68. 2nd Rule: Culturel transfer through offer of information; “ <i>Yale University – Yale Club</i> ”	78
Table 4.69. 2nd Rule: Culturel transfer through offer of information; “ <i>Yale University – Yale Club</i> ”	78
Table 4.70. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	78
Table 4.71. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	79

Table	Page
Table 4.72. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	79
Table 4.73. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	79
Table 4.74. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	80
Table 4.75. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	80
Table 4.76. 2nd Rule: Culturel transfer through offer of information; “ <i>Oxford ecole</i> ”	81
Table 4.77. 2nd Rule: Culturel transfer through offer of information; “ <i>Old Sport</i> ” ...	82
Table 4.78. 2nd Rule: Culturel transfer through offer of information; “ <i>Old Sport</i> ” ...	83
Table 4.79. 2nd Rule: Culturel transfer through offer of information; “ <i>Old Sport</i> ” ...	83
Table 4.80. 2nd Rule: Culturel transfer through offer of information; “ <i>Old Sport</i> ” ...	83
Table 4.81. 2nd Rule: Culturel transfer through offer of information; “ <i>Old Sport</i> ” ...	84
Table 4.82. 2nd Rule: Culturel transfer through offer of information; “ <i>God</i> ”	84
Table 4.83. 2nd Rule: Culturel transfer through offer of information; “ <i>God</i> ”	84
Table 4.84. 2nd Rule: Culturel transfer through offer of information; “ <i>God</i> ”	85
Table 4.85. 2nd Rule: Culturel transfer through offer of information; “ <i>God</i> ”	85
Table 4.86. 2nd Rule: Culturel transfer through offer of information; “ <i>Immorality</i> ” .	86
Table 4.87. 2nd Rule: Culturel transfer through offer of information; “ <i>Immorality</i> ” .	86
Table 4.88. 2nd Rule: Culturel transfer through offer of information; “ <i>Immorality</i> ” .	87
Table 4.89. 2nd Rule: Culturel transfer through offer of information; “ <i>Immorality</i> ” .	87
Table 4.90. 2nd Rule: Culturel transfer through offer of information; “ <i>Immorality</i> ” .	88
Table 4.91. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	88
Table 4.92. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	89
Table 4.93. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	89
Table 4.94. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	89

Table	Page
Table 4.95. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	90
Table 4.96. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	90
Table 4.97. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	90
Table 4.98. 2nd Rule: Culturel transfer through offer of information; “ <i>Adultery</i> ”	91
Table 4.99. 2nd Rule: Culturel transfer through offer of information; “ <i>Corrupted Families</i> ”	92
Table 4.100. 2nd Rule: Culturel transfer through offer of information; “ <i>Corrupted Families</i> ”	93
Table 4.101. 2nd Rule: Culturel transfer through offer of information; “ <i>Corrupted Families</i> ”	93
Table 4.102. 2nd Rule: Culturel transfer through offer of information; “ <i>Corrupted Families</i> ”	94
Table 4.103. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	94
Table 4.104. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	94
Table 4.105. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	95
Table 4.106. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	95
Table 4.107. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	95
Table 4.108. 2nd Rule: Culturel transfer through offer of information; “ <i>Hypocrisy</i> ”..	96
Table 4.109. 2nd Rule: Culturel transfer through offer of information; “ <i>Bootlegging</i> ”	96
Table 4.110. 2nd Rule: Culturel transfer through offer of information; “ <i>Bootlegging</i> ”	97
Table 4.111. 2nd Rule: Culturel transfer through offer of information; “ <i>Bootlegging</i> ”	97
Table 4.112. 2nd Rule: Culturel transfer through offer of information; “ <i>Bootlegging</i> ”	98
Table 4.113. 2nd Rule: Culturel transfer through offer of information; “ <i>Humiliation of poor</i> ”	98
Table 4.114. 2nd Rule: Culturel transfer through offer of information; “ <i>Humiliation of poor</i> ”	99

Table	Page
Table 4.115. 2nd Rule: Culturel transfer through offer of information; “ <i>Humiliation of poor</i> ”	99
Table 4.116. 2nd Rule: Culturel transfer through offer of information; “ <i>Humiliation of poor</i> ”	99
Table 4.117. 3rd Rule: Translations are not normally reversible and a source text has many possible translations.....	101
Table 4.118. 3rd Rule: Translations are not normally reversible and a source text has many possible translations.....	101
Table 4.119. 3rd Rule: Translations are not normally reversible and a source text has many possible translations.....	102
Table 4.120. 3rd Rule: Translations are not normally reversible and a source text has many possible translations.....	103
Table 4.121. 4th Rule: Intratextual coherence – The TT has o be compatible with the receiver’s cognitive context.....	104
Table 4.122. 4th Rule: Intratextual coherence – The TT has o be compatible with the receiver’s cognitive context.....	104
Table 4.123. 4th Rule: Intratextual coherence – The TT has o be compatible with the receiver’s cognitive context.....	105
Table 4.124. 5th Rule: The Fidelity rule (The Intertextual Coherence)	106
Table 4.125. 5th Rule: The Fidelity rule (The Intertextual Coherence)	106
Table 4.126. 5th Rule: The Fidelity rule (The Intertextual Coherence)	106
Table 4.127. 5th Rule: The Fidelity rule (The Intertextual Coherence)	107
Table 4.128. 5th Rule: The Fidelity rule (The Intertextual Coherence)	107

LIST OF ABBREVIATIONS

Abbreviations	Explanation
AVT	Audiovisual Translation Studies
DTS	Descriptive Translation Studies
KKK	Klu Klux Klan
PTS	Prescriptive Translation Studies
SC	Source Culture
ST	Source Text
TC	Target Culture
TT	Target Text

1. INTRODUCTION

In this study, the film version of *The Great Gatsby* (2013) which is originated from famous American novel *The Great Gatsby* (1925) by Scott Fitzgerald, is the research core in respect of reflecting the era's historical, sociocultural and moral situation. An audiovisual and interlingual (from English to Turkish) translation research is aimed to be held with the examination of the historical, sociocultural and moral elements in the subtitles under Skopos theory and its basic six rules.

Skopos which is the Greek word for "aim or purpose" (cited in Du, 2012) is a translation theory which presented by German linguist Hans J. Vermeer (Vermeer, 1983). It is one of the functional and sociological types of translational theories which emphasizes the coverage of process and product or the *translatum*, functions in both of production and reception (Ji-hui, 2011). As a functional theory, it focuses on translation as an activity with a special aim or purpose, for the intended addressee, reader or audience of the translation (Nazal, 2013). That is the core why translators are supposed to find the *skopos* of the translation before translating the source text according to Skopos theory (Vermeer, 1987). Another aspect regarding this theory is that the status of the source text is not so valuable as in the equivalence-focused theories of translation; on the contrary it is a theory which focuses on the target text, the target audience and so naturally the target function with "functional equivalence" (Nord, 1991a, 23). According to this functionalist approach of translation, source text serves as an offer of information, from which the translator benefits to create the *translatum*; the target text for the target audience (Vermeer, 2000). The "information offer" concept relates to the underlying theory of communication, whereby a sender offers information to the receiver (Du, 2012). And it defends that culture is embedded in language which constitutes its sociological dimension (Vermeer, 1992).

In this context, the *skopos* of the subtitle translation of *The Great Gatsby's* film version (2013) from English to Turkish under the Skopos theory's six basic rules will be analyzed. The historical, sociocultural and moral offer of information of the Jazz Age that are obvious in the subtitle translation of *The Great Gatsby* (2013), the crucial concepts will be exemplified with the subtitles under these three basic categories. The subtitles for historical facts will be under the titles of economic expansion, technologic devices, sports life developments, the Klu Klux Klan movement and its possible reflections, ban of

alcohol and the birth of speakeasies, widespread cigarette smoking, World War I and press media references. As for the sociocultural offer of information the subtitles that are to be exemplified and analysed will be general psychology of the society, the situation of the woman, parties in the Jazz Age American life, dance of the time, Yale and Oxford ecole references and the phrase “Old Sport”. As the last category, the moral issues offer of information will be analyzed under the titles of God, immorality, adutery, corrupted families, hypocrisy, bootlegging, bootlegging. These elements will be donated and will be criticized one by one in respect of how they are speaking instead of the The Jazz Age America and in which ways it is possible to be investigated under Skopos theory’s six basic rules.

As this study focuses on the subtitle translation of a literary work, a unique fashion of research (as literary works are relatively thought to be unsuitable to be studied under Skopos theory) is conducted on literary translation under the light of Skopos Theory. This thesis assumes that the skopos of the subtitle translation of *The Great Gatsby* (2013) is to historicize the historic, sociocultural and moral state of America in the Jazz Age as it was. Due to this reality, Turkish subtitle translation reflects the original mood of the book and the Roaring Twenties as a mirror to inform the audience about American culture in 1920s. Thanks to this interlingual subtitle research, we are informed well about how American society embraced economic prosperity, social mobility on the other hand, degeneration in manners with the shock of the abrupt happiness intoxication after the pressure of the WWI.

In this study, the research is held only with Ozan Kanık’s Turkish subtitle translation of *The Great Gatsby* as the scope of the study focuses on the skopos of getting source culture’s situation across the target culture’s interlocuters. However; rather than 1974 version of the film which is directed by Jack Clayton; only 2013 version of the film directed by Baz Luhrmann will be studied for keeping up the contemporary point of view while analyzing the cultural elements in the subtitles. This research must be evaluated as tentative because there are many possible ways and theories apart from Skopos theory to analyze a text in translation studies.

2. REVIEW OF LITERATURE

2.1. Theoretical Background

2.1.1. Translation and literary translation

The concept of translation is a very stratified and complex concept to express in a clear and concise way as it takes and operates peculiar methods, principles of the translation method under practice. Translation is a provocative subject that garners many explanations about its meaning, proper practice and contemporary significance. Basically “translation is the act or process of rendering what is expressed in one language or set of symbols by means of another language” (Snell Hornby, 1988/1995; 39). Ghazala puts it “as a subject, translation refers to all the processes and methods used to render and/or transfer the meaning of the source language text into the target language...” (2008/2012; 1). Suo (2015) contextualizes translation as a term in a cultural framework and touches on its contribution to international communication:

“Translation, as a means of transferring languages as well as cultures, is playing a significant role in today’s international communication. It has already given a great impetus to the exchange of the cultures and the development of the mankind, without which the world would be a different one. The translator, as an active role player, is regarded as the intermediary between the source text and the target text. His task is to decode the original semantic signs and then recode it in the language which the target receiver can understand”.

For Tytler "a good translation is that in which the merit of the original work is so completely transfused into another language..." (in Bell, 1991: 11), while from Dubois' point of view, "Translation is an expression in another language (or target language) of what has been expressed in another (source language), preserving semantic and stylistic equivalences" (1973, cited in Bell, 1991; 5). Nida and Taber (2003: 12), the theorists who emphasize the concept of *equivalence* argue that “translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”. Nida and Taber (2003), Hartmann and Stork (1972) and Catford (1965) as well, argue that translation is the replacement of the source language text by an equivalent representative text in target language. Many of the definitions above focus on translation as a means of language replacement, but translation also has a significant function in society and human relationships. House (1997: 3) verbalizes this function as “translation can be viewed as an original medium which enables

people to access a different world of knowledge, including different traditions and ideas that would otherwise be confined to a limited area within language boundaries". From this perspective translation serves as a bridge between cultures, conveying information in a way that enhances the knowledge of the global world. House (1997: 4) supports this putting that "in translation, therefore, not only two languages but also two cultures invariably come into contact".

Chute also emphasizes the crucial role that translation plays in our day with such explanations; "Without translation, our world would narrow mercilessly" (cited in Miremadi, 1991: 21). To support this, Owji (2013) posits that in a world characterized by global communication, translation plays a key role in exchanging information between languages nowadays to move along the natural and professional continuum of conveying the meaning from one particular language to another. Hatim and Munday (2004: 82) think that translation is a process involving the negotiation of meaning between producers and receivers of a text. Bell (199: 6) views translation as the replacement of a text in one language by an equivalent text in another language. For Munday (2016: 8), "the process of translation between two written languages involves the translator changing an original written text in the original verbal language (the SL) into a written text in a different verbal language (the TL)" (cited in Rojo, 2009: 25). Newmark elaborates on how the translator changes the source text; "Often, though not by any means always, translation is rendering the meaning of a text into another language in the way the author intended the text" (1988: 5). Nida (2000) argues that translation has to carry the closest equivalent of the source language message firstly in terms of meaning and secondly in terms of style for the receptor language (cited in Jiraphatralikhi, Klinpoon & Kaewjan, 2005). Larson (1984: 3) states that translation communicates, as much as possible, the same meaning that was originally produced in the source language, using the usual form of the receptor language, while keeping and conveying the dynamics of the source language text. In addition to that, Larson (1984: 16) claims that the main goal of a translator should be to produce a translation which is in harmony with the source text semantically but which is expressed in the natural form of the receptor language. Going further, Kelly (2005: 26, 27) describes translation as "a skill of understanding the source text and rendering it in the target language by activating the reality of background information to achieve the intended meaning or purpose". Newmark (1981: 7) simply indicates that translation is "a craft that aims to replace a written message in one language by the same message or statement in

another language”. Hence, Newmark (1981: 7) assumes that a translator is a mediator of the two languages and the source and the target cultures. In addition to that Newmark (1981: 6, cited in Owji, 2013) believes that:

“Translation is a science as translation is “a combination of knowledge and assessment of the facts and the language that stands for them; it is a skill as translation is a suitable usage of the appropriate language; it is an art, as translation displays the difference between good writing and bad writing and includes innovative, intuitive and inspired diction and finally, translation is subject to be a matter of taste which changes again and again as it is created in different translators’ hands ...”.

Literary translation which holds a considerable place in translation studies is another significant concept that is expected to be dwelled upon in this research as the source text; *The Great Gatsby* has a literary root (it is a film adaptation of a novel of 1925). In this connection, literary translation requires its own specific definition and it is intermingled with culture and society, it can be described as “the act of translating a literary text” or “the act of translating a text in a literary way” (Boase-Beier, 2011: 43). Literary translation is a term used loosely to refer to the translation of literature. To Ghazala (2014), “perhaps ‘translating literature’ or ‘the translation of literature’ is more accurate than ‘literary translation’ for the latter can be sometimes ‘unliterary’ in the sense that the translation of an SL literary text may fail to be literary in the target language”. Literary translation also deals with a literary language special to literary works of art, such as literary forms, figures of speech, proverbs, homonyms, and stylistic idiosyncracies of the author, all which can be highly connotative and subjective (Kolawole and Salawu, 2008). Due to this reality, the translator who conducts a literary translation “must possess a profound knowledge of the target language” in order to display and manipulate a literary style as it is in the source text (Landers, 2001: 7). Likewise, Ghazala (2015) underscores another necessity of literary translators that they have to have “a good knowledge of the different types of style of both languages: grammatical, lexical and phonological features of style, in addition to the stylistic scales of formality (i.e. formal/classical, formal/standard, informal, colloquial, slang, etc.). They can be sometimes essential to meaning in the various types of text”. Ouided (2016: 57) explains literary translators needs from the cultural respect that “the work of the literary translator defies the authority of canon, the nationalism of culture, and the death of the author because the literary translator works at the borders of languages and cultures”. Due to the inevitable close ties between literary and cultural elements, a literary work is wrapped up in the cultural and historic spirit of its SL. Such assumptions come from scholars such as “Toury, Andre Lefevre, Evan-Zohar and Theo Herman who believe

that literature, culture and society depend on each other at all times. All these theorists consider literature as a system” (cited in Dabbaghian & Solimany, 2013). And Lefevre (2014), similarly, expands on this issue with his related view of which he refers to society and culture as the environment of the literary system. This implies that literary translation is intertwined with cultural and social issues. In sum, literary translation potentially can be viewed as a tool which is altering the cultural inheritance of the ST and its conversion to the TC and TL. A translator thus in a way is expected to learn the tools of cultural mediation and find ways to translate a text into the TL without losing the literary identity of the ST.

2.1.2. Audiovisual translation

As we are living in an era of globalized mass media, its products and communication, we are exposed to a huge number of audiovisual products. These audiovisual products have four main features that Delabastita (1990) identifies the audiovisual text and establish a basis for its semiotic texture as below:

- a) The acoustic-verbal: dialogue, monologue, songs, voice-off.*
- b) The acoustic-nonverbal: musical score, sound effects, noises.*
- c) The visual-nonverbal: image, photography, gestures.*
- d) The visual-verbal: inserts, banners, letters, messages on computer screens, newspaper headlines* (Diaz-Cintas, 2008: 3, cited in Cho, 2014”).

In 2016 article of Yves Gambier in the “International Journal of Communication” these semiotic codes in audiovisual products are updated as in the table below:

Table 2.1. Semiotic codes in *audiovisual products* (Gambier, 2016: 896)

	Audio channel	Visual channel
Verbal elements (<i>signs</i>)	linguistic code (dialogue, monologue, comments/voices off, reading) paralinguistic code (delivery, intonation, accents) literary and theater codes (plot, narrative, sequences, dramatic progression, rhythm, special sound effects)	Graphic code: written forms: letters, headlines, menus, street names, advertising, brands, intertitles, subtitles)
Nonverbal elements (<i>signs</i>)	sound arrangement code musical code paralinguistic code (voice quality, pauses, silence, volume of voice, vocal noise: crying, shouting, coughing)	iconographic code photographic code (lighting, perspective, colors) scenographic code (visual environment signs) film code (shooting, framing, cutting/editing, genre conventions) kinesic code (gestures, manners, postures, facial features, gazes) proxemic code (movements, use of space, interpersonal distance) dress code (hairstyle, makeup)

With the rapid increase of these audiovisuals in our contemporary life, the translation of these audiovisuals can be viewed as a must. Janecová supports this as “audiovisual translation itself could be considered one of the most common forms of translation encountered in people’s everyday lives, not only via television but also via internet and new forms of advertising” (2012: 17). AVT has been underestimated by translatology scholars until very recently (Reich, 2006: 7) when it found its identity ‘at the closing of the first decade of the new millennium’ (Pedersen, 2010). One of the pioneer figures of AVT, Gambier (2016: 895) confesses this case of AVT as likening it to “a fertile terrain for the discipline’s earliest research in translation and media” and comparing its case from the mid 1950s to today, he enucleates “the labels used for AVT have changed (film translation, language transfer, screen translation, translation for the media) lately” dramatically. In this context, Karamitroglou (2000) agrees that translation theory is in need of a systematic investigation of AVT, one that contemplates its idiosyncratic features in order to gain from the theoretical framework of such a young research area. This particular research does not have a long history; it has claimed its place in the translation world recently, but since then, it has become a more consistent presence in translation studies globally. Aline

Ramael (2010), a scholar from Artesis University College addresses the history and content of AVT by emphasizing that:

“AVT is a relative newcomer within the field of Translation Studies over the past two decades. The earliest form of AVT were intertitles in silent films, but especially needs for translation arose with the advent of ‘talking movies’ in the 1920s and the necessity of providing films with translations. Initial research publications on AVT date from the mid-fifties and sixties, but a true research and publications boom did not occur until the early 1990s”.

Bartolomé and Cabrera (2005: 89) support Ramael’s argument by asserting that “AVT as a practice dates to the beginning of the movie industry when intertitles were introduced between frames in order to narrate the story plot”. Szarkowska (2005) emphasizes the modern and global relation of AVT by stating that this translational globalization takes place not only on a word level but also with and within cultures and cross-cultural transfers. Audiovisual translation generally referred to as “multimedia translation” and deals with “the transfer of multimodal and multimedial texts into another language and/or culture which implies the use of a multimedia electronic system in the translation or in the transmission process” (Perez-González, 2014: 13,14).

AVT enables the whole world to have contact with different cultures through their art, literature and media. Countries use audiovisual translation as a means to access ST with semiotic, aural, and visual signs at the same time. In his interview, Nicholas reprioritizes these modes as language, image, music, colour and perspective. They are all tied to different forms of media which are in a way related with screen, and all of them make up audiovisual text (Greco, 1996). Luyken, Herbst, Langham-Brown, Reid and Spinhof (1991: 11) state that “audiovisual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience that is unfamiliar with the original’s source language”. This offers viewers the chance to observe an otherwise unapproachable foreign culture and its artifacts as well as getting the aural input, in the case of subtitled works, in that culture’s mother tongue. Gambier (2006:5) backs this, viewing AVT as “a valuable asset addressing the need for multilingual and multicultural communication”. So within this perspective, AVT which is one of the most innovative and modern types of translation, is defined as the process of translating products like TV shows and films, typically in media translations whose most popular forms are subtitling and dubbing with the preferences varying by country and language (Antonini, 2005). It is also

“one of several overlapping umbrella terms that include ‘mediatranslation’, ‘multimediatranslation’, ‘multimodaltranslation’ and ‘screen translation’” (Chiaro, 2009: 141). Due to this large area AVT consists, it is discussed by various scholars in a multitude of ways. In her article called “Teaching Audiovisual Translation: Theory and Practice in the Twenty-first Century” Emília Janecová who discusses AVT and its academic teaching, forms the frame of the most common types of AVT as “subtitling, dubbing (screenplay translation and lip-synchronization), voice-over, video games translation, translating for the deaf and hard-of-hearing” (Janecová, 2012: 23). To clarify what AVT includes, Ranzato (2013: 28, 29) summarizes her conception of AVT with abstract examples from the modern world in her doctoral dissertation:

“Audiovisual translation is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. As the word suggests, audiovisuals are made to be both heard (audio) and seen (visual) simultaneously”.

Delabastida (1989: 196) and Karamitroglou (2000: 10) prefer to use the term AVT as an explicit reflection of the communicative function of a myriad of multimedia tools on screen. Jorge Diaz-Cintas (2005) assumes that AVT refers to the translation of products in which the verbal dimension is supplemented by elements in other media. Diaz-Cintas (2008: 1) also specifies that “AVT may function where the message is conveyed only auditorily, for example, in songs and radio programmes; where the only channel employed is visual, as in comic strips, published advertisements, etc.; or where the message is conveyed both audially and visually via films, videos or CD-ROMs”. Chaume (2013:105) refers AVT as “an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers” and categorizes it under the titles such as “dubbing, subtitling, surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing” manipulating our attention to its changing roles in the global world. And Chaume is in belief that AVT modes should be understood as the technical means used to perform the linguistic transfer of an audiovisual text from one language to another (Chaume, 2004: 31). Though it is thought to have “short history, Audiovisual Translation (AVT) is constantly adding to existing types” (Diaz-Cintas, 2009: 89) and this new types of AVT inevitably cause different categories according to different

scientist. In this context, Martins (2007: 36) in her doctoral thesis calls our attention to the wrong definition of AVT, the misconceptions surrounding it and its subcategories. She asserts that “AVT should not be mistaken for *subtitling* (though the mistake is often made), but it should be seen rather as a superordinate term that comprehends several types of subtitling, along with other forms of translation, such as dubbing, interpreting, voice-over and audiodescription” (Martins, 2007: 40). Bartrina (2012: 154) who also tries to underline these number of diverse approaches which are mainly inherited much from *translation theories*, but which have taken on board perspectives deriving from *film studies* suggests taking “an interdisciplinatory approach” while drawing the subtypes of AVT. Gambier (2003: 172) catalogs the AVT types as interlingual subtitling, dubbing, consecutive and simultaneous interpreting, voice over, free commentary, sight translation and multilingual production (like doubled versions and remakes), script translation, surtitling, intralingual translation, real-time subtitling and audio description. The discussion among scientists regarding the right categorization indicates that AVT is an umbrella term which cannot be confused with subtitling and its subcategories. AVT subcategories are interchangeable in each source with other categories; for instance, sometimes we can see voice-over as a subcategory of revoicing. To be able to visualize more clearly the AVT forms, the table which is formed according to different recent classifications could be referred which is mainly based on Gambier (2004: 1, 2) and Chaume (2004: 31, 40) by Ana Isabel Hernandez Bartolomo and Gustavo Mendulice Cabrera (2005), in their comprehensive academic work called; “New Trends In Audiovisual Translation: The Latest Challenging Modes”:

Table 2.2. AVT types according to different recent classifications (Cabrera & Bartolomé 2005: 104)

Chaume 2004	Gambier 2004	Diaz - Cintas 2001 Linda and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual Subtitling	Subtitling	Subtitling
	Interlingual Subtitling		
	Live or Real-Time Subtitling	Live Subtitling	
	Surtitling	Surtitling	
Voice over	Voice over or Half	Voice Over	Voice Over
Half dubbing	Dubbing		
Simultaneous Interpreting	Interpreting	Consecutive Interpreting Simultaneous Interpreting	Simultaneous Interpreting
Narration		Narration	Narration (Not In Agost)
Free Commentary	(Free)commentary	Commentary	Free Commentary
Sight Translation	Simultaneous or Sight Translation		
Animation			
Multimedia Translation			Multimedia Translation (Not In Agost)
	Scenarioscript Translation		
	Audio Description		
	Multilingual Productions		
		Multilingual broadcasting	

In the table above, we are shown not only the pioneers of AVT studies, but also the modern development that AVT has taken with its subforms in a decade. For instance, the scholars Chaves (2000), Agost (1999), Luyken (1991) could mention *five* AVT forms while Diaz-Cintas (2001), De Linde and Kay (1999), Gambier (1996) could name *ten* at the most although Gambier (2003) could list up *thirteen* modes. Furthermore, we need to keep in our minds that they are not assumed as finished modes yet, but “an evergrowing whole and so new types are added or split over time” (Chaume, 2004: 39). In his contemporary categorization, Gambier (2016) proves this unfinished development of AVT forms once more repeating that audiovisual translation

can be classified into two main categories as he named in the near past (in 2013) as *intralingual* and *interlingual* (Gambier, 2016: 896, 897):

“Intralingual translation refers to translation between codes (oral and written codes) within the same language. Four basic types of intralingual translation are:

1. Intralingual subtitling, or same language subtitles, with a shift from the spoken mode of the verbal exchange in a film or TV program to the written mode of the subtitles.

2. Live subtitling, sometimes called **“respeaking”**. Done in real time for live broadcasts (e.g., sporting events, TV news), it needs technical support, such as voice recognition software.

3. Audio description provides those who are blind and visually impaired access to films, art exhibits, museums, and opera and theater performances.

4. Audio subtitling is useful for people who are dyslexic, elderly, partially sighted, or slow readers. A text-to-speech software reads the subtitles aloud.

Interlingual translation refers to translation between languages and contains eight types of AVT:

1. Script/scenario translation is needed to obtain subsidies, grants, and other financial support for coproduction, or for searching for actors, technicians, and so on.

2. Interlingual subtitling involves moving from oral dialogue in one or several languages to one or two written lines.

3. Simultaneous or sight translation is generated from a script or another set of subtitles already available in a foreign language (pivot language).

4. Dubbing cannot be reduced to lip synchronization, but it may be time-synchronized or isochronic (when the length of the dubbed utterance matches the length of the original one).

5. Free commentary is clearly an adaptation for a new audience, with additions, omissions, clarifications, and comments.

6. Interpreting can be consecutive (usually prerecorded), simultaneous, or with sign language. Important elements in media interpreting are voice quality and the ability to keep talking.

7. Voice-over, or “half dubbing,” takes place when a documentary, an interview, or a film is translated and broadcast almost synchronously by a journalist or an actor who can half-dub several characters.

As our thesis’ heart is an evaluation of *interlingual subtitle translation*, the other forms of AVT will be sequenced above according to the latest categorizations and identifications made by Gambier (2016) basically. Subtitling, subtitle translation and interlingual subtitle translation will be presented in the next chapter with details alone.

2.1.3. Subtitle translation

AVT, which is an umbrella term, which includes subtitling, dubbing, voice-over; however, the core of this research relates to subtitle translation, subtleties about subtitling and subtitle translation (apart from the data given above) will be the primary focus (instead of dubbing and voice-over), particularly interlingual subtitle translation. Before addressing *subtitle translation and interlingual subtitle translation*, it is important to understand why and how it came into being and what subtitles or subtitling refer to in general. Subtitling which is “one of the most common types of audiovisual translation used nowadays” has gone through a long adventure since it came into being because of the needs of humanity (González- Ruiz, 2016).

According to Georgakopoulou (2009: 30) the reason of the existence of subtitling is “to retain and reflect in the subtitles the equilibrium between the image, sound and text of the original”. It was born with the usage of “intertitles” in silent movies. Gottlieb (2004b) portrays this period in his bibliography covering seven decades, from the invention of film subtitling in 1929 to 1999 which lists some 1200 titles on subtitling originating from all over the world. He enlightens the path of how subtitling was born at “the very beginning to the end of the twentieth century” and started to grow “from a necessary evil” based on the “standards of the intertitles of silent films” which is “highly debated art form and much-read text type, taught at universities and second nature to the peoples of a large number of speech communities the world over, from China to Iceland, and from Brazil to Greece” (Gottlieb, 2004b). Subtitling of sound films with dialogue began in 1929, after American “talkies” reached Europe. The first talking film with subtitles was *The Jazz Singer* that was originally released in the US in October, 1927 and opened with subtitles in France in January 1929 in Paris (Gottlieb, 2002). In August 1929, another film, *The Singing Fool* was theathered in Copenhagen with Danish subtitles. Perez-González (2014: 31) accounts for this historic progression addressing that how the incorporation of written language into the film semiotics in the form of intertitles began in the turn of the twentieth century. Furthermore he defends that intertitles were useful to situate the action in a particular temporal and spatial setting and to help audience to figure out characters’ actions and thoughts:

“Intertitles have been the first form of audiovisual translation... By the early 1920s, American film industry was dominant throughout Europe... The advent of sound in the late 1920s put a temporary end to the American domination of European film industries, as the big studios became suddenly unable to satisfy the demand of European audiences for films spoken in their native languages. Therefore, new forms of audiovisual translation were required to reassert its former dominance (Pérez-González, 2014: 32)”.

Subtitle which is the modern form of intertitles is defined in Merriam Webster’s Collegiate Dictionary (Merriam-Webster, 2004: 1246) as a vocabulary:

’1) a secondary or explanatory title;

2) a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language”.

However; Gottlieb (2001a) remarks that in the context of translation and in general, subtitling consists in the rendering in a different language (1) of verbal messages (2) in filmic media (3), in the shape of one or more lines of written text (4), presented on the

screen (5) in sync with the original verbal message (6). To be able to prevent misunderstandings about the concept of subtitling Neves (2008) points out that *captioning* and *subtitling* are different names for the same concept; however some scholars hold that *captioning* is in service for deaf and/or hearing-impaired viewers while *subtitling* is unique and particular to hearers. Gambier (cited in Linde & Kay, 1999: 2) describes subtitling as “a kind of simultaneous written interpretation” Luyken, Herbst, Langham-Brown, Reid and Spinhof (1991: 31) illustrate how and in which format subtitle is seen:

“Subtitles are condensed written translation of the original dialog which appear as lines of text, usually positioned towards the foot to the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialog and are almost always added to the screen at a later date as a post-production activity”.

For the subtitles which are sometimes reduced or bilingual (Luyken et. al., 1991: 39) Gottlieb is of the opinion that subtitles can be defined as the translated form of film or TV dialogue in the TL presented simultaneously on the screen and “usually consist of one or two lines of an average maximum length of 35 characters being placed at the bottom of the picture and that are either centred or left-aligned” (Gottlieb, cited in Baker, 1998: 245). From this perspective, MacDougall (1998: 167) evaluates the place of subtitling in the process of film making by pointing out that “subtitling became one of the creative ingredients of the film making process”. From a linguistic perspective, Diaz-Cintas (2001: 23) contends that “subtitling must be regarded as a linguistic practice that wishes to offer a written text, normally at the bottom of the screen, accounting for the dialogues going on among actors or for monologues”. As such, Shochat and Stam (1985: 46) claim that “subtitles offer the pretext for a linguistic game of 'spot the error' for those viewers who have a command of both”. Additionally to these audiovisual, linguistic and translational identifications of subtitling, Gottlieb (2004a: 221) categorizes six different patterns of subtitling along with their related countries:

- ’1) *Subtitling from a foreign language into the domestic majority language: Denmark, Sweden, Norway, Iceland, the Faroe Islands, the Netherlands, Portugal, Estonia, Slovenia, Croatia, Romania, Greece, Cyprus, Argentina, Brazil, etc.*
- 2) *Bilingual subtitling (in cinemas) from a foreign language into two domestic languages: Finland (Finnish and Swedish), Belgium (Flemish and French), Israel (Hebrew and Arabic).*
- 3) *Subtitling from national minority languages into the majority language: Ireland, Wales (English).*
- 4) *Subtitling from the majority language into an immigrant language: Israel (Russian).*
- 5) *Subtitling from non-favored languages to the favored language: South Africa and India (English).*
- 6) *Revoking foreign-language dialogue in the favored language, with subtitles in a non-favored domestic language: Latvia (voice-over in Latvian, subtitles in Russian)”.*

Having defined subtitling with its reason of birth, its general history, its identifications and categorization sequenced above, it is time to repeat its place in AVT forms. Relating to it, Reich (2006: 8) stipulates that subtitling is a branch of audiovisual translation which enables viewers to read dialogue on the screen while watching the images and listening to the dialogues (as cited in Zarei & Rashvand, 2011: 618). Shuttleworth & Cowie (1999: 161) regard subtitling as “one of the two main methods of language transfer used in translating types of mass audio-visual communication” such that they neglect totally other types of “language transfer” in “mass audiovisual communication”. In subtitling, the translator has to refer to the four simultaneous channels that Martins (2007: 43) underlines in his doctoral thesis: “the verbal auditory channel (dialog, background voices, lyrics), the non-verbal auditory channel (music, natural sounds, sound effects), the verbal visual channel (titles, written signs on the screen), and the non-verbal visual channel (picture composition and flow). This means that every decision made by the translators/subtitlers will affect the end product in any of these four channels...”. Also, the other typical features that are used in the translation and adaptation of the subtitles are frequently used methods such as omission, use of simple vocabulary and use of simple syntax as the semiotic schemes balance or fill the void of such mandatory substractions. These rules and methods or any additive techniques that need to be used by the translator naturally affect the *subtitle translation* and its message in a positive way. Perez-González (2011), Caputo (2014) and Di Laura and Inglese (2014, cited in Baker & Saldanha, 2009) argue that *subtitle translation* is the inevitable result of a developing multimedia or film culture which paved the way for further development of the medium globally or developments that ran parallel to the end of silent films and the death of intertitles. Schröter (2005: 28) defines subtitling as a form of *translation* called “additive translation” due to how its paralinguistic features, including intonation and stress patterns, facial expressions, and gestures contribute to imposing the intended meaning both verbally and nonverbally. Regarding these definitions we conclude that subtitling is similar to other translation types. In accordance with this similarity; in her undergraduate research supervised by Jan Pedersen, Lindell (2010:5) connects subtitling to its role in the translation world:

“Like all types of translation, subtitling is intended to give speakers of other languages a chance to experience a text that would otherwise be incomprehensible to them. Traditionally, this entails that the translation aims at providing the target-language (TL) speakers with a target-text (TT) which appears to them as close as possible to how the source-text (ST) appears to source-language (SL) speakers.

Moreover, how any text appears to its audience is closely connected to the concept of genre, i.e. how texts are categorised...”.

Because of its cultural value and the amount of media available globally, *subtitle translation* has become the preferred branch of ATV “in a reasonable number of European countries such as Portugal, Belgium, the Netherlands, Greece that choose it over dubbing (Spain, France, Germany) or voice-over (Russia, Poland)” (Luyken, 1991: 36). As the focus of this thesis is the evaluation of an example of interlingual subtitling from SL(English) into TL (Turkish); in this part the focus will be only on interlingual subtitling and its subforms (as the other forms of AVT were clarified in prior part). *Interlingual subtitling* provides a transmission from one language / SL to another / TL and what is more, from one form of media to another, for example from novel to film (as in the subjectmatter of this thesis), or from one mode to another, e.g. from spoken to written. In specific jargon, it is called “semiotic jaywalking” (Gottlieb, 2001a: 16). *Interlingual subtitling* ‘jaywalks’ are capable of crossing over from spoken mode in SL to written mode in TL. This enables readers to watch what they have read or read what they have heard. Finally, interlingual audiovisual translation is divided into three basic categories: dubbing, voice-over and subtitling (subcategories are interchangeable in each source with author categories; for instance, sometimes we can see voice-over as a subcategory of revoicing). In their article named “Audiovisual Translation of Feature Films From English Into Lithuanian”, Baranauskienė and Blaževičienė (2008) compare voice-over technique to other types of interlingual subtitling underlying that “the voice-over method is a mixture of dubbing and subtitling as it is transmitted orally but the contents of the original are condensed in a way which is similar to subtitling and no effort is being made to achieve lip-synchronicity”. Pavel Reich (2006: 30), in her doctoral thesis, where she studies the difference between literary translation and AVT, likens voice-over to narration to free commentary. She postulates that these three things are similar representatives of the same thing. She supports this argument with her definition of voice-over which is “a method when the new soundtrack is carried out by one single person or several people with no attempt to synchronise the lip movements with what is being said... Sometimes at the beginning and at the end of a speech the original is allowed to be heard” (Reich, 2006: 19). Caputo (2014: 38), in her graduate thesis, divides ‘revoicing’ into voice-over, narration, audio description, free commentary, and simultaneous interpreting, identifying voice-over as “half-dubbing” is a method that involves pre-recorded revoicing after a few seconds in which the original sound is fully audible, the volume is lower and the voice reading the translation becomes

prominent. To prevent a misconception of voice-over and revoicing, we should refer to the definition of revoicing. It is “the replacement of a programme’s voice track by a version, either of the same or new dialogue, translated into another language or dialect. The visual appearance of the programme remains unaltered from the original, but is usually edited so as to accommodate optimum lip-synchronisation” (Luyken et al., 1991: 39). As for dubbing, its main objective is to create a natural and authentic mood. The translation, performed by the dubbing actor/ actress must match the lip movements of the actor or actress on the screen as closely as possible, especially when the actor is shown in close-up shots. In their historic review of AVT, Ivarsson and Carroll (1998: 10, 11) discuss the predicament of dubbing as it relates to some countries “with very strong nationalistic currents where vehement defence of the national language was common as in France, Spain, Italy and once the Nazis took power in Germany, legislation was introduced in these countries sanctioning dubbing and forbidding or limiting subtitling”.

Though these types (revoicing and dubbing) of AVT appear different, they are utilized for similar objectives and have common features when placed in a nested structure. There, they share science, technology, multimedia, source language, target language, art, literature, aesthetic elements and different visual forms. Baldry and Thibault (2006: 112) explain this aspect of the relationship by stating that audiovisual texts are multidimensional inasmuch as they benefit from the combined and wide range of semiotic resources or modes in their production and interpretation process.

2.2. The Fundamentals of Skopos Theory

Skopos theory is one of the keys translators are expected to use to unlock the TT and its content. Skopos comes from “the Greek word for ‘aim’ or ‘purpose’ and Skopos Theory was introduced into translation theory in the 1970s by Hans J. Vermeer, a German scientist, as a technical term for the purpose of a translation and of the action of translating’ (Du, 2012: 2). It is known to be synonymous with the word *zweck* in German which means purpose in English (Reiss & Vermeer, 1984: 96). In fact it could be glossed as “intended effect” as it focuses on the aim and function of the translation (Chesterman, 2010). The theory elicited a general shift from linguistic and formal oriented translation theories to a more functionally flexible and socio-culturally oriented concept of translation that became "a welcome addition to translation studies" (Gentzler, 2001: 71). Skopos

theory was initially propounded by Reiss in the 1970s, enunciated by Vermeer in the 1980s, and further developed in the 1990s by Nord, one of its most important second-generation scholars (Baorong, 2011: 2). Vermeer (1989, cited in Nord, 1997: 29) who declared it as a theory; explains that in order to employ Skopos theory, the translator should “Translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function”. Nord (2001: 27) who is one of the pioneers of Skopos theory, assumes that the most crucial element determining any translation process is the purpose (Skopos) of the overall translation action. For her, the translation skopos formalizes the translation process, and she argues that “the end justifies the means” (Nord, 2001: 124). For Nord, one of the most important factors framing the skopos of a translation is the addressee, the intended receiver or audience of the target text with their culture specific world-knowledge, their expectations and their communicative needs (Nord, 2001: 12, cited in Wang, 2016). Vermeer (1978: 38) concludes that any text is just an “offer of information” from “which each reader or receiver selects the items he or she finds interesting and important” (Wang, 2016: 2). Wang (2016: 2), in his contemporary article, verbalizes the stress on the receiver, reader or the addressee:

“In terms of Skopos theory, the viability of translation brief depends on the circumstances of the target culture, not on the source culture. Since translation has been defined as a translational action involving a source text, the source is usually part of the brief, so the meaning or function of a text is not something inherent in the linguistic signs, and a text is made meaningful by its readers and for its readers”.

In his article, “Skopos and Commission in Translational Action”, Vermeer (1989, cited in Andrew Chesterman, 2000) gives some tips about the glossary of Skopos theory such as skopos, translatum, commission, and intertextual coherence. In this article skopos is defined simply as the goal, aim or purpose of a translation; translatum signifies the resulting translated text; and intertextual coherence describes the relation between the translatum and the source text. This “coherence rule” stands for the appropriateness of the translation in respect to the coherence among its recipients (Reiss and Vermeer, 1984: 113). Lastly, commission is shown as the instruction given by oneself or by another to carry out a given action (Vermeer, 1989). In her article, “A Brief Introduction of Skopos Theory”, Du (2012) provides the following clear insight into Skopos theory:

“Skopos theory put forward by Hans J. Vermeer is the core of the functionalist translation theory developed in Germany in the 1970s. This is a new perspective of looking at translation, which is no longer limited by conventional source-text oriented views. Vermeer finds that, according to action theory,

every action has a purpose, and, since translation is an action, it must have a purpose too. The purpose is assigned to every translation by means of commission. To some extent, Skopos theory makes up for the deficiency of conventional translation theories. In the framework of Skopos theory, there are not such things as right or wrong, faithfulness or unfaithfulness, and the translation Skopos decides the translation process. Skopos theory accounts for different strategies in different situations, in which the source text is not the only factor involved”.

Byrne (2007) supports Du’s ideas when he states that Skopos theory presents the opportunity to the translator to select from a variety of translation strategies and methods and find the proper one to achieve the main objective at work. Translators thus seize the opportunity to act how the skopos requires preserving the harmony, consistency and coherence between the ST and TT (Nazzal, 2013). This ensures that, though Skopos theory is thought to have many disposals, it emphasizes the significance of maintaining coherence and fidelity to the source (Reiss & Vermeer, 1984: 114). The debates on what the aim of translators should be or whether they have to translate according to equivalence or not, led to the shift from ‘translation equivalence’, defended especially by Nida (1964), Catford (1965), Newmark (1981), House (1981) to ‘translation resemblance’ (Gust, 1996) and then naturally to the Skopos theory or functional equivalence advocated by Schaffner (2003), Honig (1998) and Vermeer (2000). Ji-hui (2011) expands on this core of Skopos theory from the point of communicative action in his study:

“Translation skopos theory puts forward that the purposes of translating activity decide the process of translation, i.e.the result determines the methods. Theory of communicative action thinks purposeful rationality is only one of the levels of communicative action, and translation skopos theory focuses on the subjectivity of translator while changes the communicative action between subjects into purposeful activity between subject and object. From the perspective of theory of communicative action there is rationality as well as unavoidable limitation in translation skopos theory”.

As all types of translation are conducted for particular audiences, readers or viewers, translators naturally "wittingly and willingly manipulate the source text to make it serve their own ends" (Bassnett & Lefevere, 1990: 4) or “they may do so in order to adhere to the norms dominating their culture at any given point in history” (Ulrych, 2000). According to the Skopos theory created by Vermeer (Reiss & Vermeer, 1984; Reiss & Vermeer, 2014), the “skopos” is the ultimate aim of translation and is the prerequisite of the translating strategy utilized and what makes the translator act as a "co-author" (Vermeer, 1984: 13). Nord (1991a) exemplifies this notion of "co-author" that some translators or authors are asked for writing up a partially or totally new text in the target culture (TC)”. Furthermore, Nord (1991b: 23) believes that the functional equivalence

between ST and TT is not the "normal" skopos of a translation, but an extraordinary situation in which the "change of functions" is brought forth any worth.

As Reiss and Vermeer aimed to create a general translation theory for all text types, both of them, in a way, combined their views into one. They prepared a substantial explanation of the Skopos theory and combined the functional text-type model of Reiss and this combination became a general theory (Du, 2012). The concept of translation presented in Vermeer's article is functionally and culturally oriented. It reflects a paradigm shift from the linguistic to the functionalist approach, which defines translation as a purposeful transcultural action. Within this theory (Reiss and Vermeer, 1984: 119), there are six basic "rules" (Reiss and Vermeer, 1984: 119, cited in Du, 2012):

- ''1) A *translatum* (or TT) is determined by its Skopos.
- 2) A TT is an offer of information (*Informationsangebot*) in a target culture and TL concerning an offer of information in a source culture and SL.
- 3) A TT does not initiate an offer of information in a clearly reversible way.
- 4) A TT must be internally coherent.
- 5) A TT must be coherent with the ST.
- 6) The five rules above stand in hierarchical order, with the Skopos rule predominating''.

As it is obvious from the statements above, the Skopos theory mostly focused on the TT. Adrew Chesterman (2010: 3,4) in his article, "Skopos Theory: A Retrospective Assessment", evaluates and elaborates on these rules by referring to their original form in the book, "Grundlegung einer Allgemeinen Translationstheorie" (1984) by the theory's creators Reiss and Vermeer:

- ''1) Skopos theory thus assumes that a translation always has a skopos (a purpose), even though this may not always be clear (*ibid.*: 21). This skopos may often differ from that of the source text (surely a useful point). The skopos is the highest determining factor influencing the translator's decisions. Elsewhere (*ibid.*: 96), the rule is phrased: "Die Dominante aller Translation is deren Zweck". The theory assumes that the skopos is oriented towards the intended target recipients: all translations have such a readership; even if you cannot always specify them, there are always "there" (*ibid.*: 85).
- 2) The theory assumes that language is embedded in culture. Translation is seen as a subtype of more general cultural transfer (Reiß and Vermeer, 1984: 13). The "information offer" concept relates to the underlying theory of communication, whereby a sender "offers" information to a receiver. This information is assumed by the sender to be "interesting" to the receiver (*ibid.*: 76, 103), and, if the communicative act is successful, it will be interpreted by the receiver in a way that is compatible with the sender's intention and does not give rise to a "protest" (*ibid.*: 67, 106).
- 3) Translations are not normally reversible; and a given source text has many possible translations.
- 4) Intratextual coherence is assumed to exist to the extent that the text makes sense to the receiver, that it is compatible with the receiver's cognitive context, as in any form of communication. Note that rules 4 and 5 have a clear prescriptive form, unlike the others.
- 5) This fidelity rule assumes that the translation represents the source text, in some way which is relevant to the skopos. The theory recognizes a range of equivalence types.
- 6) This rule is of a different status from the others as it is viewed problematic by some for a part of a general theory''.

Chesterman (2010: 4) maintains his examination by claiming that, for the creators of this theory, these rules are “probably the only general rules of translation” (Reiss and Vermeer, 1984:120). Additionally, Chesterman (2010: 4) argues that “all further development of the theory would then be filling in more detail, providing rules for the analysis of the target situation, establishing conditions for the selection of different translation strategies, and so on” (cited in Reiss and Vermeer, 1984: 85).

2.2.1. Descriptive translation studies and its relation to literary translation and skopos theory

Descriptive Translation Studies (DTS) essentially means to practice descriptive approaches while examining existing texts. DTS are describing subtleties the translators are to follow in the translation process instead of formulating new rules. Contrary to Prescriptive Translation Studies (PTS) which prescribes some specific principles that are expected to be followed by a translator and focus on the concepts of “equivalence” or “faithfulness”, DTS focuses on generally the target culture and target text. Du (2012) criticizes the prescriptive way of translation by referring to translation’s historical progression:

“In the history of translation studies, for a long time, when people assess the quality of a translation, they are likely to employ “equivalence” or “faithfulness” to the source text as the most authoritative criterion to judge whether the translation is successful or not. This kind of translation evaluation is stereotyped and over-simplified. Although this trend plays a positive role in guiding translation practice and standardizing the translation field, other factors should not be neglected, because translation is a complex human activity and the study of translation also should be descriptive”.

This descriptive paradigm undoubtedly comes from the innovative ideologies of Holmes (1975) and Toury (1991), who maintains Holmes’ philosophy when he states that ‘translation studies should be an empirical descriptive discipline with a hierarchical organization and a structured research program’ (cited in Pym, 2010: 29). DTS became known especially with the release of Gideon Toury’s book called “Descriptive Translation Studies and Beyond” in 1995. Since then, innovative research and studies have continued to this day. The name, *Descriptive Translation Studies* seems simple as a concept; yet Toury (1980, cited in Wilmink, 2012: 102) clarifies this delusion by explaining that “the shift from prescription to description” is a revolt to stereotyped equivalence paradigm as rather than just tell people how to translate well, descriptivist theories aim to identify how people actually do translate, no matter what the supposed quality”.

Within the intellectual background of DTS, the contributions and academic studies of Itamar Even-Zohar, Gideon Toury, Zuzana Jettmarová, Jana Králová and Christina Schäffner can be examined and given as effective examples. Yet in his book called “Exploring Translation Theories,” Pym (2010: 29) presents his special thanks to these scholars when he covers the main points of DTS:

*“Descriptive Translation Studies developed from a tradition in which objective scientific methods were applied to cultural products.
Those methods were often applied to translation by literary scholars working in smaller cultures.
Rather than prescribe what a good translation should be like, descriptive approaches try to say what translations are like or could be like.
Translation shifts are regular differences between translations and their source texts. They can be analyzed top-down or bottom-up.
Translations play a role in the development of cultural systems.
The innovative or conservative position of translations within a cultural system depends on the system’s relation with other systems, and may correlate with the type of translation strategy used.
When selecting texts to study, translations can be considered facts of target culture only, as opposed to the source-culture context that is predominant in the equivalence paradigm.
Translators’ performances are regulated by collective “norms,” based on informal consensus about what is to be expected from a translator.
The descriptive approach was instrumental in organizing Translation Studies as an academic discipline with an empirical basis”.*

Also Toury, who is one of the preeminent pioneers of DTS and one inspired by the ideology of Holmes, particularly Holmes' map of translation studies (Toury, 1991 cited in Baker, 2011) that proposes a methodology for the field, came up with some "translation norms" which are dependable or changable depending on time, culture and other factors (Toury, 1981). Delabastita (2008) evaluates Toury's three levels of analysis which are closely tied to the notion of norms. Initially he mentions the level of system, theoretical possibilities that “can be,” which means that, as Holmes defends, for each ST, many different solutions or TTs can be achieved. Secondly, he explains the level of norms which are culture-bound constraints that “should be”. This is the most important dimension of norms which is interrelated with cultural factors that can create superb translations only by itself without any reference to other relations. At last, he dwells on the level of performance where empirical discursive practice “is” realized in its cultural setting with the possible relationships at a realistic frequency, proving that certain norms are ‘at work’ (Holmes, 1975: 234). Concerning subtitling and its relation to the descriptive approach, in the abstract of their article called Norms in Subtitle Translation, a case study on the application of Toury's norm theory, Li and Bo (2005), who define these norms as social realization of correctness notions and linguistic norms as performance instructions, believe that subtitling is a norm-governed communicative activity between two or more languages,

and that subtitle translation, governed by linguistic and textual norms, should seek invisibility of subtitling as the ultimate goal. In his work, “Descriptive Translation Studies- And Beyond”, Toury (2012: xiii) verbalizes the need for a systematic system of descriptive approach within a methodology in translation rather than a marginal, stereotyped research focused on SL:

“What is missing is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many existing studies certainly do), but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable”.

The relevance of DTS and Skopos theory by Hans Vermeer comes from the reality of decaying ‘equivalence’ in these two specific areas of translation. Equivalence lost its former popularity, as it is perceived as a small detail, a special thing or only ‘a characteristic of all translations’, especially after the declaration of DTS by Toury (2000). With the emergence of such developments, translation started to be an alienated, distinct branch of the sciences it left to become a linguistic tool that aids in creating prescribed meaning. In this very context, descriptive approach showed the necessity of conducting research on literary translation, ‘mostly research of the kind done in structuralist literary studies, rather than expound principles and opinions’ (Pym, 2010: 28). In the same work, Pym (2010: 30) emphasized the interaction between descriptive translation studies with Skopos Theory and literary translation:

“... the descriptive paradigm was mostly peopled largely by researchers with a background in literary studies. This division appeared in the 1970s and early 1980s, roughly in parallel with the development of Skopos theory. The intellectual genealogies of the descriptive paradigm might nevertheless be traced back to at least the early twentieth century”.

Additionally, for Toury “translation first and foremost occupy a position in the social and literary systems of the target culture, and this position determines the translation strategies that are employed (Munday, 2016: 175)”. As for the Skopos theory and its relation to subtitling and literary translation, Bin (2010), in his article abstract, avers that, whatever the translation type becomes, audiovisual or literary, every translation is examined through a skopos and the principles and the style of the translation are manipulated by its skopos. He carries on his words that different types of translations serve for different goals and compares literary translation with subtitle translation as subtitle translation has time-space and culture-specific characteristics. In some occasions,

the source text can be in the form of written media which awaits to be converted or adapted into other media forms. Though all these elements, both literary and subtitle translation are generated under the same principles or special strategies, in short, all kinds of translations are produced to reach their intended skopos.



3. FINDINGS

3.1. Fitzgerald and His Literary Life

Francis Scott Key Fitzgerald is known as a Jazz Age novelist and short story writer and considered to be among the greatest twentieth-century American writers (Fitzgerald, 2007: 2). Francis Scott who is thought to be a self-styled author was born on September 24, 1896 as the only son of an aristocratic father and a provincial, working-class mother. In 1908, he starts to write plays and short stories in the St. Paul Academy. In 1911 he enters in the Newman School in Hackensack in New Jersey and in 1913 he enters Princeton University and becomes a member of the Triangle Club, an organization whose members have a wealthy aristocratic background (Bruccoli, Smith & Kerr, 2003: 2). Here he meets his lifelong friends called Edmund Wilson and John Peale Bishop and he has to chance to show his literary talent at university. In November 1917, he joins the army in WWI (Fitzgerald, Bruccoli & Baughman, 1994: 22). Meanwhile he meets Zelda Sayre who is the daughter of an Alabama Supreme Court judge and deeply falls in love with her and she loves her, too (Milford, 1970). In 1919, he is discharged from the army and starts his career in New York as a writer in Barron Collier with a low salary (Seaver, 2005). Zelda breaks their engagement, then he returns St. Paul, Minnesota (Bruccoli, Smith & Kerr, 2003: 36). Here, he rewrites and finishes the novel that he has started to write at Princeton University and the novel called “This Side of Paradise”, is published in 1920 and has great success (Fitzgerald, 1995). It captures Americans’ ideals of success but also the fears of failure and poverty in this way (Fitzgerald, 1995). Then he starts to publish his works in prestigious literary magazines such as Scribner's and also well-known publications such as *The Saturday Evening Post*. As he makes money well, he marries Zelda in that year and has a daughter called Frances in 1921 (James, et al., 1992: 806). In 1922, he writes the novel “The Beautiful and Damned” which is about the story of a handsome man and his beautiful wife who deteriorates gradually while waiting for the young man to inherit a big fortune (Fitzgerald, 2002). This work is thought to reflect Fitzgerald family life as the other works of Fitzgerald. Meanwhile, in 1922, he writes many short stories which are subsequently anthologized in his book “Tales of the Jazz Age” (West, 1997). “The Curious Case of Benjamin Button” is placed in this book which is made into a feature film in 2008. In 1923, he writes a play called “The Vegetable”. Later, The Fitzgeralds with their daughter, Frances move to the Riviera, France in 1924. Here they live in rich and high

class society. He describes this society in his last completed novel called “Tender is the Night” in 1934. In 1925, his worldwide famous and respected novel “The Great Gatsby” is published whose protagonists Jay Gatsby and Nick Carraway represents American Dream from two different point of views. The first one as a naive, newly rich Midwesterner represents the hope of American Dream and does his best to achieve his ideals; while the other one as a Yale graduate gentleman, Nick criticizes and is suspicious about if it might be or not (Curnutt, 2004: 7). In 1927, he writes the story “Jacob's Ladder” (Seaver, 2005). Mostly, he struggles with alcoholism and his wife’s mental and emotional breakdowns and his popularity as a novelist declines because of such bad reputation. Fitzgerald begins to work on movie scripts and has to write *commercially* in Hollywood in 1937 (Wagner-Martin, 2004: 142). In 1940, Scott Fitzgerald dies of a heart attack “Some authors do actually lead two quite separate lives: a life as a writer on the one hand, and a life as something else—adventurer, traveller, professional person, husband, wife, mother, the possibilities are limitless—on the other” (Hook, 1992: 46, 47). Scott Fitzgerald, hence, is one of these personalities who experienced all of them at the same time. With his own words; “There never was a good biography of a good novelist. There couldn’t be. He is too many people if he’s any good” (Brucoli & Smith, 2002: 14).

3.2. Plot Overview of The Book

Nick Carraway who is from Minnesota, moves to New York in the summer of 1922. He rents a house in the West Egg, a district in Long Island, a wealthy area but populated by the new rich, a group of people who have made their fortunes recently and who are in need of proving themselves to old rich to establish social connections with them. Nick’s next-door neighbor is a mysterious man called Jay Gatsby, who lives in a huge mansion and throws extravagant parties. Nick is unlike the other inhabitants of West Egg as he is educated (graduate of Yale) and has social connections with his relatives and friends in East Egg where old rich or trueborn upper class live. One evening, Nick drives out to East Egg for dinner with his cousin, Daisy Buchanan, and her husband, Tom, at the same time his classmate from Yale. They introduce Nick to Jordan Baker who is a beautiful and persifleur woman. Jordan who begins a romantic relationship with Nick tells him that Tom has a lover, named Myrtle Wilson who lives in the valley of ashes as its name refers; a gray industrial dumping ground between West Egg and New York City. Before long, Nick travels to New York City with Tom and Myrtle. Here in a vulgar party in the apartment

(that Tom keeps for his affair with Myrtle), begins to shout Tom about Daisy and Tom breaks her nose. In the upcoming days of summer, Nick is given an invitation to one of Gatsby's splendid parties. He encounters Jordan Baker at the party, and they meet Gatsby personally, a young and handsome man who uses an English accent, and calls everyone old sport. Gatsby asks to speak to Jordan alone, and through Jordan, Nick later learns more about Gatsby. He tells Jordan that he knew Daisy in Louisville in 1917 and is deeply in love with her. He spends many nights staring at the green light at the end of her dock, across the bay from his mansion. Gatsby's extravagant lifestyle and effulgent parties are simply an attempt to impress Daisy and attract her attention again. Gatsby wants Nick to arrange a reunion between himself and Daisy. Thereupon, Nick invites Daisy to have tea at his house, without telling her that Gatsby will also be there. After an initially awkward reunion, Gatsby and Daisy reestablish their relation and their love begins again. Meanwhile, Tom gets suspicious about his wife's relationship with Gatsby. At a lunch at the Buchanans' house, Tom realizes that Gatsby is in love with her over Gatsby's looks at Daisy with big passion. Though Tom has an extramarital affair with Myrtle, he is disturbed by the possibility that his wife could have an affair with Gatsby. He insists driving into New York City and he confronts Gatsby in a suite at the Plaza Hotel. Tom avers that he and Daisy have an innate different, privileged life and back ground that Gatsby could never understand. Then goes on announcing his wife that Gatsby is a complete criminal so his fortune comes from bootlegging alcohol and other illegal activities. Daisy realizes that her real love is Tom and sends her back to East Egg with Gatsby hectoring about Gatsby cannot distress him. When Nick, Jordan, and Tom drive through the valley of ashes, they discover that Gatsby's car has struck and killed Myrtle. They rush back to Long Island, where Nick learns from Gatsby the truth that Daisy was driving the car when it struck Myrtle. As Gatsby intends to protect Daisy, he takes the blame on him. The next day, Tom tells George (Myrtle's husband) that Gatsby was the driver of the car. George thinks that the driver of the car who killed Myrtle must have been her lover. Later on, he finds Gatsby in the pool at his mansion and shoots him dead. He then fatally shoots himself. Nick prepares a funeral for Gatsby. After all that's happened he ends his relationship with Jordan and moves back to the Midwest to get rid of the disgust he feels for the people surrounding Gatsby's life and him. He really hates the moral decay of life among the wealthy on the East Coast and their emptiness. Nick believes that Gatsby's dream of Daisy is corrupted by money love and her dishonest manners. For Nick Gatsby is great as he is able to come his dreams true¹.

¹ This summary of the book, *The Great Gatsby* was prepared according to the original and full story in "The Great Gatsby" (1925) by Scott Fitzgerald.

3.3. Film Version of The Great Gatsby in 2013

Fitzgerald's novel of *The Great Gatsby* has inspired a Broadway play and multiple films such as *The Great Gatsby* (1926), *The Great Gatsby* (1949), *The Great Gatsby* (1974), *The Great Gatsby* (2000), *G* (2002 film) and *The Great Gatsby* (2013) versions. The *The Great Gatsby* that is released in 2013 with Leonardo Di Caprio is an example of epic romantic drama based on F. Scott Fitzgerald's novel (1925) of the same name. The film is directed by Baz Luhrmann and the actors and actresses are Leonardo Di Caprio as Jay Gatsby, Tobey Maguire as Nick Carraway, Carey Mulligan as Daisy Buchanan, Joel Edgerton as Tom Buchanan and Elizabeth Debicki as Jordan Baker. The film follows the life of a self-made, new moneyed (with bootlegging) man; Jay Gatsby and his neighbour Nick Carraway (Carey Maguire), both can be viewed as good examples of the Jazz Age people. The film received mixed reviews. However, audience responds more positively, even F. Scott Fitzgerald's granddaughter; both writer and filmmaker Eleanor Lanahan and Charles Scribner III who is an art historian and the great grandson of Fitzgerald's Publisher praised the film (Cannes, 2013). Among the positive views of Eleanor Lanahan there exist big compliments; "I do feel Scott would have been proud" as "It's got tragedy and comedy and character". Yet, the most important critique about film is of her sentence that "I think you proved that first person narrative can, in fact, be translated to film" though others have defended the- opposite (Kendall, 2014). The film wins in both of its nominated categories of Best Costume Design and Best Production Design at the 86th Academy Awards. The latest film version of *The Great Gatsby* (2013) chosen to be evaluated for this translation research so as to capture how the most modern version (adaptation) of the work mirrors culturally the 1920s America in subtitle translations. Because Baz Luhrman's film is thought to be the loyalist version of the original work. Tim Walker (2013) who is a journalist from the famous newspaper "*The Independent*", in his internet article supports this loyalty and commands that "At times the text literally appears onscreen, super-imposed, as if to assure us of the director's adherence to his source material. In many instances, sentences from the book are edited and employed reverently and skilfully by Luhrmann and his co-writer Craig Pearce". Regarding film's importance as a multi-media text in our contemporary life, Vogel (2015) in his article, discusses *The Great Gatsby* in terms of an intersectional identity of politics rather than ethnicity or race (which is commonly referred in academic world) by presenting the huge success it gained around the globe:

“With the release of Baz Luhrmann’s bold and controversial adaptation of *The Great Gatsby* in 2013, F. Scott Fitzgerald’s once-neglected story reached an unprecedented level of popularity. The film grossed a remarkable 144 million dollar in the in the U.S. and 350 million dollar worldwide. From these statistics alone, one might conclude that *The Great Gatsby* resonates more in the Obama era than it ever did in the Jazz Age. Its remarkable popularity, however raises the question: Why? This essay contends that its currency both as -a film and a novel- has to do with its intersectional exploration of identity... ”.

3.3.1. The full synopsis of the film version of *The Great Gatsby* in 2013

The film starts with a shot of the flashing green light in East Egg as Nick Carraway (Tobey Maguire) says how his father told him always to see the good in others. He is talking to a doctor in Perkins Sanitarium, who diagnoses that Nick is ill mostly due to his alcoholism and the other things that Nick refuses to tell. Nick adds that there was only one person whom he does not disgust. While telling his story, Nick takes us back to the spring in 1922, where Wall Street is booming, and bootleggers are in business due to the alcohol ban. Nick moves to a house on Long Island in West Egg as an ambitious bond broker for Wall Street though originally wanting to be a writer. His house is next door to Gatsby's mansion. One evening, Nick goes across the bay to visit his cousin Daisy (Carey Mulligan) and her husband Tom Buchanan (Joel Edgerton), who is aclassmate of Nick from Yale. Daisy introduces Nick to Jordan Baker (Elizabeth Debicki) who is a golfer. Over dinner, we learn that Tom is an arrogant and racist character talking on the growing colored empire. In the mids of the dinner Tom gets a phone call, then Jordan tells Nick that Tom is having an extramarital affair. Later on, while Nick is walking with Daisy in the yard, Daisy says she has become more desperate in trusting life and people lately. Nick asks about her daughter and Daisy mentions that she is glad to have a daughter but she hopes that she can be a fool in such a merciless world. When Nick returns home, he notices a figure looking and reaching toward the green light. He asumes that this is Gatsby. The doctor advices Nick to write his feelings as a novel as Nick refuses to tell his experience. He continues to tell his story by writing about the Valley of Ashes, a desolate part of New York with a bill board and on it the eyes watching over everybody which is also called the eyes of T.J. Eckleburg. Nick and Tom are going to the Yale Club when they get off the train and head to a car repair garage run by George Wilson (Jason Clarke). Tom chats with him over business matters and talks George's wife Myrtle (Isla Fisherwith- whom Tom has an affair) comes downstairs. She mentions her sister is coming to New York and invites Nick to come to meet her. Later, at an apartment, while Tom and Myrtle are in bedroom, her sister Catherine (Adelaide Clemens) comes with two friends. They have a party together, and Nick tells that this is the second time he has ever been drunk. At night, he watches from

the window and looks upon the people in the street, thinking that he is within and without the events. Myrtle comes out of the bedroom taunting Tom about Daisy. This enrages him and smacks her across the face. Nick wakes up in front of his home saying that he does not remember how he gets back. He opens the front door and finds that he has received an invitation of a party at Gatsby's, as the unique person who has ever gotten an invitation for the party. He goes to the party, which is veryrefulgent and extravagant and starts to look for Gatsby, but nobody sees him. He encounters Jordan, who also wants to find Gatsby. They hear rumors about Gatsby such as he is a German spy or an assassin. Eventually, Nick encounters Jay Gatsby (Leonardo DiCaprio). Nick tells Jordan that he imaginesGatsby to be older and fatter. A man comes and tells Jordan that Gatsby asks to speak with her in private. After a while, the party comes to an end Jordon comes out and tells Nick that she ha just heard something very shocking. But she cannot say anything as she is pulled away by a man. The next morning, Gatsby shows up at Nick's house and takes Nick on a trip, explaining him the "God's truth" about himself. He tells the made-up story about himself to Nick that he comes from a wealthy family that are now all dead, and then attending Oxford and going on to become a veteran soldier in WWI. He takes Nick into the city to meet with his business partner called Meyer Wolfsheim (Amitabh Bachchan). They go into a bar beneath (speakeasy) a barbershop where actually bootlegged alcohol is being sold. Here Wolfsheim tells the same story about Gatsby to assure Nick. Tom Buchanan shows up and Gatsby vanishes. Nick has lunch with Jordan, who tells him what her conversation with Gatsby was about. Through a flashback, we see that five years earlier, Gatsby and Daisy are in love while living in Louisville, Kentucky when Gatsby is a war officer. When he is called away, she waits for him, but then eventually meets Tom and marries to him. Before their wedding, she gets a letter from Gatsby and nearly backs down from her decision but she marries Tom at last. Gatsby buys his mansion across from Daisy's home, hoping to see her. Jordan tells Nick that he wants him to invite Daisy over for tea. The following morning, a bunch of people fixes up Nick's lawn and home and festoon the house and lawn for the precious guest. Gatsby intends to have tea at Nick's house to be able to contact with Daisy after five years. Gatsby starts getting nervous that he almost leaves until Daisy comes. Nick brings her inside, but Gatsby comes out. She is amazed at all the flowers she saw, then Nick hears a knock at the door. It is Gatsby, dripping wet from the pouring rain outside. He enters, Daisy sees him, and they both say how glad they are to see each other after many years. Nick decides to leave them alone by saying he is going into the city. When he gets back to his house, Gatsby decides to take

them to his mansion, and they spend some time at the beach before coming back to his home. He shows Daisy a variety of shirts he possesses, and while she is excited, she starts crying. In this part, Nick tells some truth about Gatsby that his real name is James Gatz, he comes from a poor family of farmers from North Dakota. He does not see himself as part of that family and escapes home to accomplish more. While riding his boat, young James Gatz rescues a man named Dan Cody (Steve Bisley) from a storm and goes on to sail with him. After Cody dies, he cannot receive his inheritance because of Cody's family, so Gatsby decides to make himself a wealthy man. Gatsby throws another party, and Tom attends with Daisy surprisingly. She and Gatsby kiss passionately each other in a nearby dell. Daisy says they could run away together. Gatsby is pulled away by his butler for a business matter. After the party is over, Gatsby believes Daisy did not have a good time. He tells Nick that he needs her to tell Tom she does not love him. Nick tells him he cannot repeat the past, but Gatsby insists he can. Before leaving, he tells Nick he is wrong about the past. Gatsby stops throwing parties for a while. One day, one of the hottest days of the summer, he invites Nick, Daisy, Tom, and Jordan for lunch. Gatsby tries to hold Daisy's hand, but she panics and says she is bored and wants to go into the city. Tom notices that she is feeling something special for Gatsby, so he agrees to go into the city. Gatsby and Daisy drive off in his car while Tom goes with Nick and Jordan. They stop for gas at George Wilson's garage, and he has learned that Myrtle cheats on him with another unknown man. The group show up at a hotel where a servant is cutting up a large block of ice for drinks. Tom confronts with Gatsby and humiliates his use of "old sport", claiming that Gatsby is a liar. For Tom, Gatsby lies about Oxford and accuses him of bootlegging with Wolfsheimer. Gatsby responds to him by saying Daisy loves him and not Tom. Tom continues to provoke him, so Gatsby shouts at him and grabs Tom and nearly hits him. Daisy and Jordan frighten. She and Gatsby leave the hotel. Tom opens a bottle of liquor and offers Nick some. At night, Myrtle disputes with George as he asks her where she got her pearls. She runs out into the street and sees the Duesenberg is coming and it must be Tom. But Daisy strikes Myrtle and kills her instantly. Tom, Nick, and Jordan are in the same car and discover Myrtle's corpse as the policemen are there. Tom goes to George, who is in grief. Tom tells him that the car that hit Myrtle belongs to Gatsby. The Buchanans go back to their mansion. Jordan invites Nick inside, but he refuses to come in. As he leaves, he hears Gatsby calling to him behind bushes. He tells Nick that Daisy is driving the car, but although he tries to pull out the car, they are unable to stop from hitting Myrtle. Later Nick meets with Gatsby while he is trying to fix up the Duesenberg and

covering it. In this scene, he learns the whole truth about Gatsby. Gatsby tells what is happening between Daisy and him and after her marriage to Tom and his endless hope to reunion with her. Nick understands that Gatsby truly loved Daisy. That morning, Gatsby's gardener comes in and says he is to drain the pool before the leaves fall. Gatsby decides to swim before and asks Nick to join him, but he does not want. Before leaving, Nick tells Gatsby that the Buchanans are wicked people and that Gatsby is worth more than them. They wave each other before departing. At work, Nick hopes to hear good news from Gatsby. At the same time, Daisy is seen looking at her phone as she wants to call Gatsby. The phone rings at his mention, the ringing tone comes out and Gatsby hears it and feels excited. Meanwhile, George Wilson is seen behind him, who shoots him in the back. He falls into his pool dead. George shoots himself, too. We also see that it is Nick, not Daisy who is calling and he hears the gunshots. After Gatsby's death, the media blamed him for having an affair with Myrtle and about her death. Nick is very sorry as they do not know the truth. Nick tries to get through to Daisy, but she and Tom are leaving with their daughter and their butler says Nick they are gone. Nick tells that nobody attended Gatsby's funeral except him. Finally, Nick leaves New York and goes back to the Midwest, completely disgusted. Nick completes his novel, titling it "Gatsby". He takes another look at the cover page and adds an extra word, it becomes now *The Great Gatsby*.²

3.4. Great Gatsby and Roaring 1920s or The Jazz Age

The Great Gatsby is a novel that is viewed as one of the top English novels of the 20th century which set in 1922 summer during the Roaring Twenties, having the unique characteristic of capturing the era (Curnutt, 2004; Irishl 2013). For his novel which becomes a worldwide-known work of literature especially after his death and which is virtually a nickname of him and The Jazz Age in America, Fitzgerald adverts these expressions; "What little I've accomplished has been by the most laborious and uphill work, and I wish now I'd never relaxed or looked back but said at the end of *The Great Gatsby*; "I've found my line- from now on this comes first" (Fitzgerald, Brucoli and Baughman, 1994: 451). For the theme of *Gatsby*, Bewley (1954: 223) reports that it "is the withering of the American dream" in industrial society that "embodies a criticism of American experience, not of manners, but of a basic historic attitude to life, more radical

² This synopsis was prepared according to the film "*The Great Gatsby*" (2013) directed by Baz Luhrmann.

than anything". This dream involves American characters and identity which "is inseparable" from "the dream of equality, fairness, unity, and, ultimately, financial and material success" in the original book and also in the TT of the 2013 film version which is closely tied to the original work (Herane, 2010: 190). As the core of this study is the cultural depiction of "roaring twenties" or "The Jazz Age" from SL into Turkish subtitles under the Skopos theory; in this context the cultural developments and other prominent aspects are to be reviewed and touched upon in this part.

First of all, The 1920's are known as the "Jazz Age", a term coined actually by Scott Fitzgerald due to its great popularity throughout the decade (Garrett, 2000). This age can be associated with the reflection of the famous American Dream (Hearne, 2010). Actually it is seen as a cultural movement that modern American society is born and it is experienced between 1918; the end of World War I and 1928 with the Stock Market Crash ("Stock Market Crash - History of the Stock Market Crash of 1929", 2013). The Twenties were very different from the years before the war when people embraced economic growth, simplicity, opulence and extravagance. In its historic developments in *The Jazz Age*, first of all, America overcame the devastating effects of the WWI or a wartime economy and successfully passed into to a peacetime economy which boomed and augmented its status as the largest economy in the world (Schumpeter, 1946). This *economic expansion* actually rooted back to the reliance of Americans on the stocks to finance their free and consuming lifestyles after the hard times that America had gone through during the World War I. After the World War I with the "optimism came from the astounding rise in the stock market" with the stocks which had been traded profitably above their market value and all of which climbed from \$27 billion in 1925 to \$87 billion by 1929, the investors had purchased these inflated stocks, providing a minimal down payment sometimes as little as ten percent and then borrowing the rest of the money at high interest rates (Batchelor, 2008: 240). Due to this profitable opportunities that stock market presented, it turned into a place where even middle-class people could speculate on Wall Street to make easy money with the mentality of getting rich quickly (Batchelor, 2008: x1x). Hence, Wall Street became the centre of attraction for the Americans like Nick who also wanted to make money in an easier way although he had taken different education at Yale University. Normally, after the hard psychology of the war, Americans picked up and tasted the fruits of this economic growth by being a *consumer society*. Undoubtedly, American people became a consumer society with this economic expansion

whose industry aligned to mass production, with the rapid growth of consumer goods-big or small- such as telephones, cameras, citrus juicers, refrigerators, radios and big innovations such as automobiles, hydroplanes and etc. began to service in daily life (Xiao, 2017). We can observe nearly all of the technological devices that came into being in *The Roaring Twenties* at Gatsby's house (which will be exemplified in TT in chapter four later as well). The central character, Jay Gatsby is "a man particularly interested in the new technology" whose car, hydroplane, telephone, citrus juicer and new brand camera serves for his guests and "his home also the world of mass production is presented here in miniature" where a citrus juicer serves to squeeze oranges and lemons for his guests at his huge parties (Pearce, 2016: 60). In brief, it is interestingly possible to see many of the technological devices at Gatsby's that were popular in 1920s.

The WWI transformed motoring especially the *cars, hydroplanes* at most which were "an expensive form of pleasure and adventure, suddenly became of highly practical use in transporting men and armaments to the front, thereby greatly accelerating the pace at which men on both sides could be killed. The motor car contributed to the tragedy of the Great War, and so indeed did the aeroplane" (Pearce, 2016: 57). As every technologic device, as well as giving simplicities, the car explored by Ford in 1908 as the first car designed for mass market, also brought a burden to modern man as (Batchelor, 2008: 340). Davidson explains that "the way the history of the car and automobility produces an object that is both a symbol of freedom and a steel and oil cage that imprisons its owner in debt and everyday drudgery (2012: 469)" as well. With the automobiles came into American life, long distances shortened and unlike other transportation devices such as trains or buses, the cars presented the driver to chose the departure time and destination (Batchelor, 2008: 342). Jacqueline Lance who discusses the colour symbolism in the novel that yellow car became the 'symbol of money' which belongs to Gatsby and that blue car was 'the ideal Gatsby was straining towards' which is actually the color of rich and blue-blooded people as Tom (Lance, 2000: 25, 26). She puts that "Gatsby believes that his automobile will advertise his wealth and new status, and it does with unfortunate results. He unwittingly advertises his status as an outsider, one of the nouveau riche of West Egg" (2000: 26). Luis Girón Echevarría (1993: 7) confirmed the reality that Gatsby pretends as an upper class citizen with his Rolls Royce which is in the very expensive category by putting that "Fitzgerald, ever the social historian, was keenly attuned to the social

distinctions generated by the possession of the 'right' automobile" as obvious in the book and in the film.

The gas stations which serves for cars and its owners resembled small neat houses in the early 1920s, started "to expand its services include not only fills-up and oil-changes but engine repairs, tire changes, battery and headlight replacements and other services" in the mids of 1920s (Batchelor, 2008: 259). One of those gas sations belongs to the George Wilson in the work who also tries to buy Tom's car and does other car services.

The use of plane during WW I which led to rapid development in American aircraft technology and air travel became a purchasable experiment after the war ended for anyone with a few hundred dollars which was flown generally by ex-soldier pilots or more than a few self-taught fliers who did not have an official licence in the plains which did not have airline regulatory system and safety certificates as well (Batchelor, 2008: 348). The history of the transatlantic flights with hydroplanes also similar. The transatlantic flights went back to 1919 which had been done between Newfoundland and Ireland by Fairey hydroplane which did not have enough capacity to make the entire trip and on its way several problems ocured (Silva, Barata, Morgado & Neves, 2009). Afterwards, the process which start with war plains went on with hydroplanes reached out to commercial flights and at last the rise of commercial airplanes in the U.S.A was seen (Batchelor, 2008: 350). In the film, how Gatsby, most probably as other rich, hosts his guests with his personal hydroplane passed with Nick's dialogues.

Alexander Graham Bell invented the first practical telephone and became the first to have been given the patent of telephone with the invention of the device for transmitting vocal and other sounds telegraphically (Coe, 1995: 2). We can view the steps that were taken till the modern shape of telephone reached in the *chronology* of Lewis Coe in his book called "The Telephone and Its Several Inventors: A History" (1995: viii) with details. As we understand from this chronology; the modern form of the telephones we see widely used in TT also, is the result of co-work of many scientists. According to Galbi (2010) The U.S.A. was the world leader in telephone usage density and had more than twice the teledensity of other developed coutries in 1920s. In TT, the widespread usage of the telephone can be observed especially with the telephone converstaions between Gatsby and

Daisy, Gatsby with his business partners, Tom and Myrtle and Nick and Jordan as a particular section of The Jazz Age America's telecommunication.

As another advancements around the turn of the century, with the domino effect of ongoing technological improvements photography was democratized making *cameras* much simpler, lighter, and more efficient, and making film developing easier and cheaper" (Batchelor, 2008: 233). The rich had the chance to own light, small, new brand cameras as Gatsby and take the photos of everything appealing.

In addition to those historic developments, the heavy *alcohol consumption* and *cigarette smoking* held a big place among the historic facts. Especially the alcohol consumption which became a problem later, unfortunately was called the origin of other social problems (the birth of speakeasy). The 18th amendment, passed in 1919 and also known as National Prohibition, prohibited, "the manufacture, sale, or transportation of intoxicating liquors within, the importation there of into, or the exportation there of from the United States" (Batchelor, 2008: 233). Then, it became illegal to sell any "intoxication beverages" with more than 0.5 % alcohol which ironically raised the consumption of liquor at homes and outside (Singer, 2005: 39). The inception of National Prohibition in 1920 made beer, wine, and whiskey more difficult to obtain as its price increased but most of Americans did not give up drinking alcohol which was as if a secret revolt against the liquor laws and chose to buy a drink from a neighborhood bootlegger or persuade a doctor to write a prescription for medicinal alcohol, which could be filled at a local drugstore (Batchelor, 2008: 312). This dramatically caused the birth of *speakeasies* where alcohol trade was moved to undergrounds illegally by bootleggers (Slack, 2015). Those secret places (which are generally converted from barbershops just as in the film) were called *speakeasy*, a place where alcohol could be safely purchased during the era of prohibition in the USA (Anderson, 1932). Afterwards, the ban reckoned making illegal speakeasies and clubs widespread of where jazz was often played (Marshall, 2013: 287). Jazz music became popular as it was embraced by many young people, along with "flappers" - *modern woman* (Conor, 2004: 210) as a part of a culture of rebellion against the old, pre-war stuffy society and jazz was played at speakeasies (Collins, 2012: 9).

On the other hand, in 1920s, *cigarette smoking* was on the stage along with alcohol consumption. American people were consuming more than four million cigarettes per year

(Batchelor, 2008: 179). This huge amount comes from a couple of striking facts. It was smoked as “a means for suppressing the appetite” by woman, in wartime it became a stress deceiver, in daily life it was serviced along with candy and the last reason of its popularity was the cheap tobacco production in The U.S.A which “allowed most producers to lower their retail charge to either a dime or fifteen cents for a pack of twenty cigarettes” (Batchelor, 2008: 180).

In those years of 1920s *press media* tools such as newspapers, dailies, tabloids and magazines met the need of society to read local news and entertain themselves with magazine news that they were interested in. For instance, during the 1920s, more than 2,000 dailies were published and approximately 27 million Americans regularly read newsletters; and after ten years, that number had climbed to at almost 40 million in 1920 (Batchelor, 2008: 273). Tabloid journalism which were only half the size of regular newspapers and full of photographs, began when Joseph Medill Patterson launched the New York Illustrated Daily News in 1919 (later the New York Daily News) emerged as the newspaper industry’s equivalent of the lucrative pulp magazines that concentrated on sensational stories about celebrities, murder trials, sex scandals, and public tragedies and etc. In parallel to serious journalism which thrived during the 1920s (Batchelor, 2008: 274). Magazines also were one of the other popular versions of press media which entertained American readers who purchased popular magazines in record numbers during the 1920s (Batchelor, 2008: 269). Especially women made the most of magazines such as Harper’s Bazaar and Vogue that focused primarily on clothing and fashion (Batchelor, 2008: 270).

In 1920s America, the modernity which mostly comes from economic prosperity and other novelties caused by it, improved the conditions of American sports life as well. It was proclaimed that the decade would be “a new golden age of sport and outdoor amusements” and it became (Oriard, 2005: 11). The newspapers started to devote almost 16 percent of their pages to sport by 1923 (Smythe, 2002). Kroessler (2009: 89) reports those sportial developments and how society reacts that evolvment as the following:

“The 1920s perhaps the most glorious decade for sport in the city’s history. Ironically it was also the decade of Prohibition, with beer exiled from all venues... Sports that had been strictly upper-class pursuits- polo, tennis and golf-captured the the public imagination and attracted impressive crowds and media coverage. ... every sport generated celebrities during 1920s”.

Those sports mostly which experienced a golden age, created their celebrities in the consumer economy and society of the 1920s which were ballyhooed by the image makers, radio broadcasts such as George H. (Babe) Ruth or the “Sultan of Swat” (Kennedy & Zamuner, 2006), one of the most famous baseballers in 1920s and Red Grange who was an admired footballer of his time. In 1921, when Jack Dempsey, box heavyweight champion, knocked out the dapper French light heavyweight, Georges Carpentier, the Jersey City crowd in attendance had paid more than a million dollars, the first in a series of million-dollar “gates” in the golden 1920s (Bailey, Kennedy and Cohen, 1998: 733). Basketball which was a sport that continued to be played in that era overshadowed by the popularity of baseball, golf, tennis, boxing and football while swimming also became prevalent in public beaches and municipal pools with the positive image of the several swimming champions (Batchelor, 2008: 332). With similar advances the process had an extraordinary impact, profoundly changing individual sports and public attention and interest which was mostly focused on baseball. The annual attendance at professional games in large rose to above 10 million throughout the 1920s (Bohn, 2009: 9). To emphasize how big masses it appealed, the president of time, Herbert Hoover stated that baseball “next to religion, baseball has furnished a greater impact on American life than any other institution” (Dailey, 2003; Fleer, 2007). In fact, baseball which became the national pastime sport for Americans was related with another historic development of 1920s called The Ku Klux Klan (KKK). The KKK flamed as a postwar reaction again and spreaded drastically in the early 1920s. Precisely, it was a movement which is originally pro-Anglo-Saxon, pro-“native” American, and pro-Protestant, antiforeign, anti-Catholic, antiblack, anti-Jewish, antipacifist, anti-communist, anti-internationalist, antievolutionist, antibootlegger, antigambling, antiadultery, and anti-birth control which in a way betokened an extremist, ultraconservative uprising against many of the forces of diversity and modernity that were transforming American culture (Bailey, Kennedy & Cohen, 1998: 722). Blanchard (2014) sheds light to the history of the KKK which enables us to understand its big rise in 1920s:

“The Ku Klux Klan was created by Nathan Forrest, a Confederate General, in 1866 in Pulaski, Tennessee. During the Reconstruction Era, Congress passed the Reconstruction Act, which allowed free, male African Americans the right to vote, which greatly angered white, southerners. The Klan’s goal was to restore white supremacy by threats and violence towards African Americans and republicans. President Grant was able to eliminate most of the clan in 1870 with the Force Act, which allowed Klan crimes to be prosecuted. The Klan emerged again in 1915 resurrected by Colonel William J. Simmons, a Methodist preacher from Atlanta. In 1924 the clan was at its peak with 4 million members. The KKK only allowed

white, American born Protestants and was against any African Americans, Jews, Catholics and immigrants.”.

The KKK which was an important issue of American history and culture that interested many diverse groups in society, in 1920s, with the rebirth of the KKK relatively fastened African American community to claim and gain a prestigious, intellectual place in American society with their famous writers, Jazz music, blues singers, politics and intellectuals versus the dismissive Whites (Batchelor, 2008: 232). As for the relationship between baseball and the KKK Felix Harcourt (2014) in his article called "Invisible Umpires: The Ku Klux Klan and Baseball in the 1920s" conveys this conspicuous relation:

“Although it has received little attention from historians, the Ku Klux Klan’s sporting life provides significant insight into the place of the so-called Invisible Empire in everyday American life in the 1920s and into the organization’s complex relationship with the cultural mainstream. Klan baseball teams also provide another perspective on the use of sport—especially baseball—as a tool of legitimization by groups that perceived themselves as marginalized. The involvement of Klansmen in baseball was a reflection, expression, and consolidation of deeply held Klannish beliefs. It was the product of a genuine enthusiasm for the sport, a prime example of the Klan’s often self-contradictory attitudes toward secrecy and secular culture. It also represented a notable means of outreach and self-promotion for the organization”.

Though some underestimated or rejected that existence of the KKK, “ it was heavily involved in both those kinds of games and in regular baseball leagues throughout the 1920s as it allowed Klansmen to come together and prove both to themselves and to the world at large that the KKK was an institution to be celebrated, not feared” (Harcourt 2014: para 4). This interesting and confidential relation between the KKK and baseball was given with the character Tom Buchanan in *The Great Gatsby*, as an individual who was at the baseball team and had an award at Yale University. Tom Buchanan could be viewed as a character who tried to marginalize himself from the American society depending on his noble roots, wealth and white supremacy opposing the colored society and colored intermarriage. The KKK leaved its mark on American culture and society at all levels from firemen to churches - formed teams and sponsored games, reached the height of its popularity in 1924 (Cunningham, 2015).

As the last historic event which fell out just before The Jazz Age and raged that period with its longlasting effects, was *the outbreak of WWI*. Gatsby and Nick who were presented readers and audience as the prototype figures of the 1920s, were already soldiers that showed both the noble and the devastating sides of the war. At the end of the war, more than 116,000 American soldiers had died in WWI totally, in the postwar period in

1920s large numbers of Americans wanted to forget about the troubles of war “including wartime inflation and its destruction” and return to a normal life (Broadberry & Harrison, 2005: 312). But the war had brought many changes that set the stage for social and cultural clashes during the 1920's spurring people on being more demanding, daring or pushing the limits by new prosperity and a desire to be modern large numbers of Americans adopted new attitudes and lifestyles and turned into a “consumer” society step by step (Burnham, 1992: 274, 291). They listened to jazz, drank bootleg liquor, and enjoyed other new thrills (Burnham, 1992: 66, 79, 264). Many other Americans, however, strongly disapproved of what they saw as immoral behavior. From a different angle which is about the educational outcomes of the war and the solidarity between England and America, the First World War saw many undergraduates and fellows join the armed forces and by 1918 virtually all fellows were in uniform and the student population in residence was reduced to 12 percent at Oxford University (Harrison, 1994: 22, 23, 24). Furthermore, university building also served as hospital and educational institution as cadet schools, military training camps for soldiers in wartime (Peacock, 2004). This historic period explains how Gatsby went to Oxford (the university which associated with wealthy and noble students of upper class) and stay there with his identity of soldier (not as a student that belongs to the upper, noble class) during wartime (Weinstein, 1985).

The historic facts or developments took an important place in the course of the Jazz Age and as reflections in the book and the film (2013) that cited one by one above, let the reader and also audience visualize *the general psychology of the society* and how people reacted all those advances happening in their lives in 1920s. Lamkin (2015) evaluates that process highlighting the radical perspective that emerged on the gender, race, and culture since the the last decade of the nineteenth century, after the WWI as the focus turned into to the home over the various social changes beckoning a strange time with in an unlimited freedom. In the changing modern world. All these culmination of changes contribute *the sociocultural situation* of the country. American people who were suppressed by the heavy war psychology embraced the simplicity in their daily life with the development of technology and the car entry into their life. Thanks to car, the people had more leisure time to take up new hobbies and travel short and long distances in a day with their friends. In those leisure times, the public tried to attend the matches of the tennis, golf, baseball, box with a big interest. With the economic growth, Americans made the most of life with consuming as well. They consumed a serious quantity of alcohol and smoking, sometimes

for good (to have fun, to control appetite and etc.) sometimes for bad reasons (to console oneself in the times of stress or anxiety) and went to speakeasies to have fun with alcohol and the with the jazz music. On the other hand, while a part of Americans were suspicious about and scared of Black people to integrate and dominate their society and have the same rights as they have or to speak up, the Black people started to believe the Black pride and show their success in music, sport, art and intellectual world and integrated the society via those channels. The psychology of the society was nourished and shaped by those elements and it could be described as; though the prosperous, free, modern way of life was realized in the 20s, the desperate, degenerated, alinated spirits had their roles in the society. Such kind of psychology is seen especially with the characters of Gatsby, Daisy, Nick, Jordan, Myrtle, George.

The other sociocultural change which can be addressed to have shaped the modern American culture is the concept of “*flapper*” which is portrayed with the image of Daisy and Jordan in the novel and in the film, is a well-dressed woman dedicated to fashion trends, reckless, self-indulgent and modern in beliefs and thoughts with her appearance and soul. This modern woman is described in *The Jazz Age* as “Over the course of the decade the carefree flapper came to symbolize the flamboyent, reckless spirit of the Jazz Age” (Batchelor, 2008: 292). The *flappers*, the modern urban woman, comes out when the right to vote³ is given to woman (MacBain-Stephens, 2006: 5). It became the first step for women to feel the need of broader rights in the casual and business life, stepping out the streotyped roles that they had themselves resigned to do with the constraint of the society. The new women started to attain their new roles for the first time in 1920s which was at the heart of life; for instance the urban new woman went to the work, the college and did sport (Muniroh, 2016). Actually the schools began to offer physical education classes as well as sports teams to learn the value of exercise (Lopiano, 2000). Playing golf and tennis, became widespread and the growing popularity of athletic clubs and facilities for athletic-interested students raised even at schools with inadequate capabilities which were presented in interscholastic competition arenas (Verbrugge, 2012: 162). The female students started to participate those sportial activities at every level of education with the growing numbers of female instructors and students which triggered the birth of *new woman* and American girl showing herself and leaping forward in every part of American life (Verbrugge, 2012: 50, 56). Similarly to this case, we were already shown that Daisy

³ The vote right was given to woman in America in 1920s general elections (MacBain-Stephens, 2006)

was a champion golfer before, most probably at school and Jordan was a champion professional golfer, too.

Allen (1931) and Leuchtenburg (1958 cited in, McGovern 1968: 317) display very similar interpretations over the concept of the *flapper*, calling her "new woman" as a creature of the 1920s:

"She smoked, drank, worked, and played side by side with men. She became preoccupied with sex-shocking and simultaneously unshockable. She danced close, became freer with her favors, kept her own latchkey, wore scantier attire which emphasized her boyish, athletic form, just as she used makeup and bobbed and dyed her hair. She and her comradely beau tried to abolish time and succeeded, at least to the extent that the elders asked to join the revelry. Although there were occasional "advance signals" of "rebellion" before the war, it was not until the 1920s that the code of woman's innocence and ignorance crumbled".

The birth of new woman was in a dynamic cause-effect connection such that the result of flapper could be viewed to had been occurred by the causes as of fashion, design, photography and marketing. That is why the "Characters in *The Great Gatsby* remember advertisements and pose for the camera... We first meet Daisy and Jordan theatrically posed..." in the first scenes of the film and the original work (Berman, 1994: 113). At the beginning of the film where we saw Daisy and Jordan for the first time, they look as if they are posing with new flapper style modern image. The woman of 1920s were seen to prefer "Parisian designers for the latest fashions" as we were shown with the looks of Daisy in the film while American men looked to prestigious London designers as Gatsby says to Daisy that " he had a man in London" for his smart wear in the book and film (Batchelor, 1998: 299).

Another sociocultural occupation in The Jazz Age was throwing parties like Gatsby or attending to such big parties and have fun like many characters; Nick, Jordan, Daisy, Tom and other slight figures in the book and the film. In those big parties of the Jazz Age, according to Encyclopædia Britannica online ("Jazz", 2008), jazz music took a big role to entertain people whose motherland is New Orleans. With its original rhythms and unique style, jazz music inspired many different dances of the time such as *Charleston* and became the favored music of many high society parties especially for new woman-flapper instead of classical music as we clearly see in in book and film, too (Peterson, 2013: 60). African Americans became the representative of this Jazz culture with Jazz music and its famous singers. People have fun in *glittering, big parties* leaving themselves to the jazz

rythm of the the popular dance of the time; Charleston (Dinerstein, 2003). The popularity of jazz music also raised because of the passage of the *Volstead Act in 1919*, which banned the manufacture and sale of liquor in public places and every bar, saloon and tavern which sold alcohol was closed in the United States (Burnham, 1968).

Not also Jazz music but also *dancing* at nightclubs, dance halls, speakeasies, and in private homes became one of the striking and widespread consuming activity during the 1920s (Batchelor, 2008: 279). The popular dance of the time, *Charleston* which rose in the early twenties with Gilda Grey was shown in the film at Gatsby's party reflecting the "carefree spirit of the Jazz Age" and "became a nation wide craze between 1923 and 1926 with its high-stepping version of the fox-trot (anglo-saxon rooted)" (Batchelor, 1998: 280). As the readers of the book or the audience of the film, we were displayed the dance of Gatsby and Daisy, Nick and Jordan and also Daisy and Nick who wanted to dance Charleston.

When it comes to discuss the *moral situation* of the twenties in America McGovern (1968: 315) enlightens us with his perception of 1920s as; "The Twenties have been alternately praised or blamed for almost everything and its opposite; but most historians hold, whether to praise or to condemn, that this decade launched the revolution in manners and morals through which we are still moving today". From his declaration, we can infer that with the end of the stressful times after the war, the public changed its ideals, morals into more individualistic and free manner and experienced a great difference in every institution of the society from down to top, from each person to all society. As Nick mentions in the film; "the morals were looser " or became looser with the normalization of bootlegging, lack of faith in God, adultery, hypocrisy and humiliation of poors in American lifestyle. After many losts in WWI, people embraced a big prosperity; most of them make money through illegal activities. To the data that places in "Encyclopedia Britannica Online" ("United States", 2008) in 1920s as economy gets grower, the people get in tunes with the time by alcohol consumption, cigarette smoking and modern way of thinking. The society started to lose its morals with *bootleggers, swindlers, corrupted families* and *hypocrisy* dominated the American culture (Eaklor, 2008: 49, 50, 54). The degeneration in the society with bootlegging who had infair wealth by deceiving and poisoning people, portrayed with the images of Gatsby and Wolfsheim. "Bootleggers of the time became rich from bootlegging, gambling and prostitution rackets and paid for

their crimes through jail time and fines, but to a great extent they lived beyond the reach of law as they paid corrupt police, federal agents and even judges in exchange for protection from interference and prosecution. Gang related violence during the decade” (Batchelor, 2008: 234). That reminds us the degenerated relation between Gatsby, senator, police and businessman Walter Chase. In the novel and the film Gatsby was an alcohol bootlegger and Wolfsheimer with similar talent also, was the gambler who fixed in 1919 World Series. Gatsby, Wolfsheimer, Daisy, Jordan, Nick, Tom and Myrtle all reflected the segment who became “*morally corrupt* and whose emphasis on money making, consumerism and leisure” in modern American society (Batchelor, 1998: 237). That dark image of people mainly came from the *the loss of faith in God* which became a forgotten oculist on the billboard in the dirty, dusty Valley of Ashes in the film and book. This image could be a symbol of the forgotten religious identity and loss of faith which dramatically created corrupted families mostly with adultery and hypocrite people. God belief was spoiled when American public (generally by liberal protestants) adopted Fundamentalism which was believed to be as a modern influence that “infiltrated virtually every aspect and religion, rejected literal interpretations of the Bible and embraced the notion that Christianity could co-exist with science” (Batchelor, 1998: 236). And also, marginal beliefs about God such as the rise of radicals who “regaled themselves as Knights of the KKK or the rebels against the evolution” (Link, 1959: 844) were other devastating elements created *loss of faith in God*. That lack in people’s heart and soul brought adultery and its inevitable results. For instance, the extramarital relation between Tom and Myrtle, Daisy and Gatsby was the example of *adultery* which caused the emergence of *corrupted, unhappy, artificial families*. The modernity brought its fruits to American life but ironically the *hypocrisy* raged the individuals of the society. For example, Daisy’s love affair finished with Gatsby when she learnt that he was a bootlegger though he made all for her. In concise, it was emphasized that every character practiced that hypocrisy in different misbehaviour forms. As being rich and noble innate was in the centre of an elite life, Gatsby was criticized, humiliated and mocked by Tom as he thought that Gatsby was a new-rich who was not an original gentleman from upper class. Tom also humiliates Nick accusing him of being “primitive, new-moneyed types” because of his job of selling bonds who belonged to middle-class and trying to skip upper class.

4. ANALYSIS

In this part, a descriptive analysis of the historic, sociocultural, moral state of jazz age and its reflections on the subtitles under The Skopos Theory's six basic rules is to be conducted.

The analysis of the subtitle translation of the film; *The Great Gatsby* (2013) is to be held under the light of the six basic rules of The Skopos Theory by Reiss and Vermeer (1984) as skopos theory is thought one of the most influential theories that has a functionalist and communicative approach. Vermeer ensures how a translation that is done with the principles of skopos theory, proves this functional and communicative character by advocating that "to translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances" (1987: 29). This characteristics of The Skopos Theory will provide the research to reach its cultural core and functionalist targets.

4.1. A Translatum or TT is Determined by its Skopos

As already mentioned in this survey in (Chapter two; part; 2.3.); "Skopos theory stresses the interactional, pragmatic or functional angles of translation, claiming that the shape of the TT should be determined by the function or "skopos" that it is intended to achieve in target context and it may vary according to the recipient or target audience (As-Safi, 2000, p.38). This means that naturally translator should make the use of the translation strategies which are most appropriate to fulfill the aim for which TT is targetted. It "expands the possibilities of translation, increases the range of possible translation strategies, and releases the translator from the corset of an enforced and often meaningless literalness" (Vermeer, 1989: 42). That is exactly what the translator refers in formulating the subtitle translation of *Great Gatsby*. Here the skopos of the subtitle translation of the translatum is manipulated by the historic, sociocultural and moral events in the script. Namely, with these events, the translation is assumed to be shaped and function for its cultural skopos. Vermeer summarizes the importance of the function in skopos rule as follows (cited by and translated by Nord, 1997: 29); "Each text is produced for a given purpose and should serve this purpose. The skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the

situation it is used and with the people who want to use it and precisely in the way they want it to function”.

In the AVT form of *The Great Gatsby*; thus the function that the translator wants to operate is to show the historic events, the sociocultural conjuncture and the moral situation of the 1920s. Normally; the translator do not feel the need to add or take out anything in general trying to protect the authenticity of the original form of the ST. By extension, in this TT version of the ST, here the translator puts his right to preserve the historic texture and transmit the cultural elements into action as they are (without adding or eliminating any extratextual elements or commands in general). So the chief aim or *skopos* of the translator is to depict the Jazz age in all its parts via historicizing. We can understand the clues of which historic, sociocultural and moral developments ingenerate in the Jazz Age are seen even from the very beginning part of the translation as below:

Table 4.1. 1st Rule: Skopos of the translation, the target of translatum

<p>ST</p> <p><i>Nick: In the summer of 1922 the tempo of the city approached hysteria. Stocks reached record peaks and Wall Street boomed in a steady golden roar. The parties were bigger. The shows were broader. The buildings were higher. The morals were looser and the ban on alcohol had backfired making the liquor cheaper. Wall Street was luring the young and ambitious...</i></p> <p>TT</p> <p><i>Nick: New York'ta 1922 yılının yazında şehrin temposu histerik bir hâl almıştı. Hisse senetleri rekor rakamlarla tavan yapmıştı ve Wall Street sürekli bir yükseliş içerisindeydi. Partiler çok daha büyüktü. Gösteriler daha yaygındı. Binalar daha yüksekti. Modeller daha açıldı ve alkol yasağı geri tepmişti. Bu yüzden de içkiler daha ucuzdu. Wall Street genç ve hırslı kişileri kendine çekiyordu...</i></p>

The phrase in the translation above; “şehrin temposu histerik bir hâl almıştı” is the tip of the historic case in 1922s New York. The economic case with the sentence “Hisse senetleri rekor rakamlarla tavan yapmıştı” also gives another dimension of the decade’s developments. The phrase of “Partiler çok daha büyüktü. Gösteriler daha yaygındı”. summarize in a way the sociocultural atmosphere as well. It feels and portrays a society that is made up of the more modern, individual, self-centered, violator, drunk, fun-loving people. The moral situation also tried to be displayed with the phrases of “Modeller daha açıldı ve alkol yasağı geri tepmişti. Bu yüzden de içkiler daha ucuzdu”. In TT, the phrase “alkol yasağı geri tepmişti” is actually showing how people go on consuming alcohol illegally in secret places.

4.2. A TT is an Offer of Information in a Target Culture and TL Concerning an Offer of Information in a Source Culture and SL

A text in skopos theory is viewed as *an offer of information* and this offer is directed by the original author of the text to its recipients. Thus, the translated form of it becomes the secondary offer of information which is presented in TL (Schaffner, 1998). In this offer of information translator acts as a bridge who is mediating the message in a reasonable and understandable way. In this context, Jabir (2006) puts that “a TT is an offer of information formulated by a translator in a TC and language about an offer of information in the source culture and language. A translator is in a position to produce a text that is meaningful to target culture receivers”. Naturally the offer of information presented to the target audience from three basic titles; historic offer of information, sociocultural offer of information and moral offer of information. To reflect the *historic events* of 1920s America, the offer of information will be conveyed by the examples under the titles of economic expansion, technologic devices, sports life developments, the Klu Klux Klan movement and its possible reflections, ban of alcohol and the birth of speakeasies, widespread cigarette smoking, World War I and press media references. As for the *sociocultural facts* of that time the subtitles related with the psychology of the society, the situation of the woman, parties in the Jazz Age American life, dance of the time, Yale and Oxford ecole references, the phrase ‘Old Sport’ will be offered as information belonging 1920s America. At last for the offer of information on the *morals* will be analyzed through the examples under the titles of bootlegging, immorality and slight God reference.

Undoubtly one of the remarkable developments of 1920s America was the economic expansion. We can view it with the TT examples of Wall Street and New York especially in the following two examples below:

Table 4.2. 2nd Rule: Culturel transfer through offer of information; “*Economic expansion*”

ST

Nick: Stocks reached record peaks and Wall Street boomed in a steady golden roar.

TT

Nick: Hisse senetleri rekor rakamlarla tavan yapmıştı ve Wall Street sürekli bir yükseliş içerisindeydi.

Table 4.3. 2nd Rule: Culturel transfer through offer of information; “Economic expansion”

ST

Nick: *That morning Wall Street boomed its usual golden roar. But I wasn't worth a decent stroke of work. I waited for Gatsby to call with news.*

TT

Nick: *O sabah Wall Street her zamanki altın kükremesiyle yükselişe geçti. Ama benim adamakıllı iş yapışım yoktu. Gatsby'nin arayıp haberleri vermesini bekledim.*

As a result of the economic expansion New York was taking its modern shape with the industrial growth. As an evidence we see the working men under the powdery air in The Valley of Ashes due to the coal mining which is the main substance of the industry:

Table 4.4. 2nd Rule: Culturel transfer through offer of information; “Economic expansion”

ST

Nick: *A place... The Valley of Ashes was a grotesque place. New York's dumping ground halfway between West Egg and the city where the burnt-out coal that powered the booming golden city was discarded by men who moved dimly and already crumbling through the powdery air.*

TT

Nick: *Bir yer... Kül Vadisi, grotesk bir yerdi. West Egg ile şehrin tam arasındaki New York çöplüğü... Sürekli bir gelişimde olan altın şehre güç veren yanmış kömürün güçlkle yürüyen kirliliği hava tarafından çoktan harap olmuş kişilerce atıldığı yer.*

America of 1920s, which is growing economically in The Jazz Age also steps a modern period with the common usage of automobiles and other technological devices such as hydroplanes, telephone, citrus juicer and camera in daily life as we observe from the TT as below:

Table 4.5. 2nd Rule: Culturel transfer through offer of information; “Technologic devices”

ST

Tom: *Mr. Gatsby would you be good enough to take my coupe, and I'll drive everyone else in your circus wagon?*

Gatsby: *I don't think there's much gas, old sport. No, plenty of gas.*

TT

Tom: *Bay Gatsby, acaba benim spor arabamla gidebilir misiniz? Ben de diğer herkesi sizin sirk vagonunuzda götüreyim.*

Gatsby: *Fazla benzin kaldığını sanmıyorum azizim.*

Above, we see the references of car even with its model or different style names; coupe and wagon which started to become irreplaceable in American daily life.

Table 4.6. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

ST

Gatsby: *What do you say we go to Coney Island? We could take my car.*

Nick: *Oh, uh, it's too late tonight.*

TT

Gatsby: *Coney Island'a gidelim mi ne dersin azizim? İstersen benim arabamı alabiliriz.*

Nick: *Bu akşam çok geç oldu şimdi.*

Similary in this table, another reference of car is seen as a machine in the order of human at any hour.

Table 4.7. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

ST

George Wilson: *Uh... So when are you gonna sell me that car?*

Tom: *Oh, I've still got my man working on it.*

George Wilson: *Yeah, well, he works pretty slow, don't he?*

Tom: *Maybe I'd better sell it somewhere else.*

TT

George Wilson: *Eee... Bana şu arabayı satacak mısın?*

Tom: *Adamlarım hâlâ üzerinde çalışıyor.*

George Wilson: *Bayağı bir ağır çalışıyorlar, değil mi?*

Tom: *Belki de başka birine satmalıyım.*

Here Tom and Wilson talks about when Tom will sell his car to Wilson who is a garage owner. The point here is not only a simple car trade dialogue, but also the existence of car mechanics and their workplaces called grages that came into being because of the need with the invention of the car.

Table 4.8. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

ST

Gatsby: *It's pretty, isn't it, old sport? Haven't you ever seen it before? It's all a custom job. Supercharged engine. Get dressed. We're going to lunch.*

TT

Gatsby: *Çok hoş değil mi azizim? Daha önce hiç görmemiş miydin? Tamamen modifiyelidir. Turbo motorlu. Giyin hadi, yemeğe gidiyoruz.*

Here above, we are presented how American people adopted the car to their daily life.

Table 4.9. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Gatsby: <i>I'm taking my new hydroplane out in the morning. Would you like to go with me?</i></p> <p>Nick: <i>What time?</i></p> <p>Gatsby: <i>The time that suits you.</i></p> <p>Nick: <i>Well, that's very kind of you.</i></p> <p>TT</p> <p>Gatsby: <i>Sabah yeni deniz uçağımla gezintiye çıkacağım. Benimle gelmek ister misin?</i></p> <p>Nick: <i>Ne zaman?</i></p> <p>Gatsby: <i>Ne zaman sana uyarsa</i></p> <p>Nick: <i>Çok kibarsınız.</i></p>

Here, in TT we are informed about the usage of hydroplanes.

Table 4.10. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Gatsby: <i>Sorry to keep her from you, old sport.</i></p> <p>Nick: <i>Ah!</i></p> <p>Gatsby: <i>Don't forget we're going up in that hydroplane tomorrow.</i></p> <p>TT</p> <p>Gatsby: <i>Onu senden uzaklaştırmak zorunda kaldığım için üzgünüm azizim.</i></p> <p>Nick: <i>Ah!</i></p> <p>Gatsby: <i>Unutma sakın, yarın sabah şu deniz uçağı ile havalanıyoruz.</i></p>
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Again, we are informed about one of the popular inventions of the 1920s; hydroplane.

Table 4.11. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Nick: <i>Well, we rode in the hydroplane and I attended two more of his parties.</i></p> <p>TT</p> <p>Nick: <i>Onun deniz uçağına bindik ve onun 2 partisine daha katıldım.</i></p>
--

Above, we see the third citation of hydroplane which is one of the modern and famous innovations of 1920s. Apart from the invention of car and hydroplanes and their daily usage, the other widespread modern invention is telephone which we observe in many parts of the TT. According to (Galbi, 2010). The U.S.A. was the world leader in

telephone usage density and had more than twice the teledensity of other developed countries in 1920s. Especially we witness this modern shape of telephone usage in daily life closely from the TT of many scenes as the followings:

Table 4.12. 2nd Rule: Cultural transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p><i>(The telephone is ringing.)</i></p> <p>Servant: Telephone, Monsieur Buchanan.</p> <p>Tom: It's me.</p> <p>Tom: I thought I told you not to call me here.</p> <p>TT</p> <p><i>(Telefon çalmaktadır.)</i></p> <p>Servant: Telefon Bay Buchanan!</p> <p>Tom: Benim.</p> <p>Tom: Sana beni buradan aramamanı söylemiştim.</p>

With the invention of telephone and its widespread usage in 1920s America, people have the chance to access anybody from anywhere and keep these relations tightly. Above, we are shown how Tom maintains secretly his relation with his mistress called Myrtle through telephone.

Table 4.13. 2nd Rule: Cultural transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Servant: Buchanan residence. Monsieur Wilson, from the garage. Monsieur Buchanan.</p> <p>Tom: Excuse me, I'll be right back. I'm sorry.</p> <p>Nick: None of us could ignore that fifth guest's metallic urgency.</p> <p>TT</p> <p>Servant: Buchanan malikânesi. Benzinlikten Bay Wilson. Bay Buchanan?</p> <p>Tom: İzninizle, hemen dönerim. Affedersiniz.</p> <p>Nick: Hiçbirimiz 5. ziyaretçinin ısrarının o tiz, metalik sesini görmezden geleliyorduk.</p>
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Above, the telephone's metallic ringing becomes disturbing for Jordan, Daisy, Nick and Tom. In the parts that pass in the Buchanan residence, we see lots of telephone citations in TT.

Table 4.14. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Jordan: Nick! Come and see me! We'll have tea next week. I'm in the phone book. Nick: I'll call you up.</p> <p>TT</p> <p>Jordan: Nick! Beni görmeye gel! Haftaya bir çay içeriz. Telefon defterinde numaram var. Nick: Seni ararım.</p>
--

Above again, we witness that in 1920s the people keep their contact, arrange and ease their social relations thanks to telephone.

Table 4.15. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Jordan: Tom's got some woman in New York. Nick: Got some woman? Jordan: She might have the decency not to telephon eat dinner time. Don't you think?</p> <p>TT</p> <p>Jordan: Tom'un New York'ta başka bir kadını varmış. Nick: Başka bir kadını mı varmış? Jordan: En azından yemek vakti aramayacak kadar anlayışı olmalı, sence de öyle değil mi?</p>

Above, again Tom's secret relation is uncovered and becomes the chat matter between Nick and Jordan after telephone's ringing.

Table 4.16. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p><i>(While Gatsby is showing the citrus juicer to Nick and Daisy in his mansion.)</i> Gatsby: You must understand that I like all things that are modern. Presses the orange it all comes out there.</p> <p>TT</p> <p>Gatsby: Modern olan her şeyi çok sevdiğimi bilmelisiniz. Oraya bastır, dışarı çıkarır.</p>

In the table above, the citrus juicer, one of the tools which ease daily life is placed while reflecting the modernity that America enjoys in 1920s.

Table 4.17. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Gatsby: Remarkable little camera. Latest design!</p> <p>...</p> <p>Gatsby: Nick, keep filming.</p> <p>...</p> <p>Nick: You ready for your close-up?</p> <p>Gatsby: I don't want to forget a single moment.</p> <p>TT</p> <p>Gatsby: İşte klas küçük bir kamera. Son model!</p> <p>...</p> <p>Gatsby: Çekmeye devam et Nick!</p> <p>...</p> <p>Nick: Yakın çekiminize hazır mısınız?</p> <p>Gatsby: Bir anı bile kaçırmak istemiyorum.</p>
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Another modern machine, camera is shown in the daily life of Gatsby, he uses it as a tool to keep the unforgettable moments with his love Daisy.

Table 4.18. 2nd Rule: Culturel transfer through offer of information; “*Technologic devices*”

<p>ST</p> <p>Daisy: You saved my letters.</p> <p>Gatsby: This was my first photo of you. You remember this letter here?</p> <p>TT</p> <p>Daisy: Mektuplarımı saklamışsın.</p> <p>Gatsby: Bu senden aldığım ilk fotoğrafı. Bu mektubu hatırlıyorsun, değil mi?</p>

The second citation of camera in TT is placed the table above. This time the refence is not related with the video-shot that is done by camera, is about taking photographs by it to be able to keep them as memory for many years just as Gatsby.

Another historic fact in Jazz Age which is utter obvious is (as wee see in TT) smoking. What is more; smoking is seen to be very widespread between women who have just started to step modernity in Jazz Age relatively. Below in TT, smoking is seen a part of daily life both for women and men which functions as if an instrument of stress inducer, happiness sharer or an indispensable habbit accompanying chat and food tables as exemplified below:

Table 4.19. 2nd Rule: Culturel transfer through offer of information; “Cigarette smoking”

<p>ST</p> <p>Daisy: <i>Can't anyone at least have a cigarette first?</i></p> <p>Tom: <i>We smoked through lunch.</i></p> <p>Daisy: <i>Come on, let's have fun. It's too hot to fuss.</i></p> <p>TT</p> <p>Daisy: <i>Öyle bir anda gidiyor muyuz? En azından önce bir sigara içsem?</i></p> <p>Tom: <i>Öğle yemeği boyunca içtin zaten.</i></p> <p>Daisy: <i>Hadi ama gel eğlenelim. Hava böyle telaşa gelinmeyecek kadar sıcak.</i></p>

Above, with Daisy who wants to smoke again, we are informed about not only the smoking modern woman, but also widespread cigarette smoking among people for stress inducer in hard times.

Table 4.20. 2nd Rule: Culturel transfer through offer of information; “Cigarette smoking”

<p>ST</p> <p>Daisy: <i>You take Nick and Jordan.</i></p> <p>Gatsby: <i>I suppose you can yes.</i></p> <p>Daisy: <i>We'll meet you at the Plaza. I'll be the man on the corner smoking two cigarettes!</i></p> <p>TT</p> <p>Daisy: <i>Sen Nick ve Jordan'ı al.</i></p> <p>Gatsby: <i>Zannedersem alınabilir, evet.</i></p> <p>Daisy: <i>Sizinle Plaza'da görüşürüz. Ben arabada 2 sigara içen adam olacağım.</i></p>

The ban of alcohol interestingly caused the heavy consumption of alcohol in all parts of daily life examplified as the followings:

Table 4.21. 2nd Rule: Culturel transfer through offer of information; “Ban of alcohol”

<p>ST</p> <p>Nick: <i>Back then, all of us drank too much. The more in tune with the times we were the more we drank.</i></p> <p>TT</p> <p>Nick: <i>O zamanlar hepimiz çok içerdik. Zamana daha çok ayak uydurdukça daha da çok içtik.</i></p>
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Nick above displays alcohol consumption as the natural result of the modern life and popular habbit of modern people.

Table 4.22. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST****Tom:** *We'll get a great big room at the Plaza a bucket of ice, a bottle of whiskey and it will be fun.***TT****Tom:** *Plaza'da kocaman bir daire tutarız. Viski ve buz dolu bir kova alırız. Eğlenceli olur.*

While enjoying happy times, as seen above, the alcohol of any kind accompany people as if a friend frequently.

Table 4.23. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST****Tom:** *Will you join us, Mr. Gatsby? Two bottles of whiskey. Wrap them in a towel. Come on, Nick!***TT****Tom:** *Bize katılacak mısınız Bay Gatsby? İki şişe viski. Havluya sar da getir. Haydi Nick!*

Again above, Tom wants his servants two bottles of whiskey before setting off for New York, to enjoy the hours at Plaza Otel in New York. As it is seen above, the people drinks no matter it is day or night just for fun.

Table 4.24. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST****Tom:** *Myrtle, Get everybody a drink before they fall asleep.***Nick:** *Tom, I'm just leaving now.***TT****Tom:** *Myrtle, millet uyumadan şunlara birer içki ver.***Nick:** *Tom, ben de tam gidiyordum.*

In this table, Tom believes that alcohol will wake his friends up and will give the energy they need and request Myrtle to give drinks to his friends.

Table 4.25. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST****Tom:** *Have you seen my wife?***Nick:** *No. Not for a while.***Tom:** *Whiskey.***TT****Tom:** *Karımı gördün mü?***Nick:** *Hayır. Bir süredir görmedim.***Tom:** *Viski.*

From the examples above in TT, we can conclude that, people consume alcohol for fun at every hour of daily life in Jazz Age as alcohol is viewed as a means of fun, solace at times of sadness and shame as below:

Table 4.26. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST***(to Wilson who is in grief of his newly daed spouse Myrtle)***Tom:** *Sit down! Sit down. Get him a drink. Get him a drink. That yellow car wasn't mine! You hear?***TT****Tom:** *Otur, otur! Şuna bir içki verin! Şuna bir içki verin! O sarı araba benim değil! Beni duyuyor musun?*

Above in the table, Tom wants excitedly to give a drink to Wilson who is in deep grief of his late wife Myrtle and assumes Tom as the killer of his wife.

Table 4.27. 2nd Rule: Culturel transfer through offer of information; “*Ban of alcohol*”**ST****Daisy:** *I'll make you a drink, Tom. Then you won't seem so stupid to yourself.***Tom:** *Wait a minute.***TT****Daisy:** *Ben sana bir içki hazırlayayım Tom. İç de kendi kendine böyle aptal görünme.***Tom:** *Dur bir dakika.*

As the ban of alcohol manufacturing and selling caused the birth of speakeasies in underground or secret places (which are generally converted from barbershops just as in the TT) as it is evident in the tables below:

Table 4.28. 2nd Rule: Culturel transfer through offer of information; “Speakeasies”

<p>ST</p> <p><i>(After a short while Wolfsheim, Gatsby and Nick got into the speakeasy for a lunch which is located under a barbershop)</i></p> <p>Waiter servicing at the speakeasy: Highballs, Mr. Gatsby?</p> <p>Gatsby: Highballs it is.</p> <p>TT</p> <p><i>(Wolfsheim, Gatsby ve Nick öğle yemeği için berber dükkânının altında bulunan gizlice içki içilen yeraltı mekânına adım attıktan kısa bir süre sonra)</i></p> <p>Gizlice içki içilen yeraltı mekânında servis yapan garson: Viski mi Bay Gatsby?</p> <p>Gatsby: Viski olsun.</p>

Table 4.29. 2nd Rule: Culturel transfer through offer of information; “Speakeasies”

<p>ST</p> <p><i>(Two bootleggers are talking about their dirty business at the speakeasy)</i></p> <p>Wolfsheim: Tell Walter Chase he keeps his mouth shut or he doesn't get a penny!</p> <p>Gatsby: We'll talk about that later.</p> <p>TT</p> <p>Wolfsheim: Walter Chase 'e söyle ki ya çenesini kapalı tutar ya da bir kuruş para alamaz!</p> <p>Gatsby: Onu daha sonra konuşuruz.</p>
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At these speakeasies, many different people; the gangsters, bootleggers and comissioners and senators who are not likely to meet at this notorious, illegal place at the same time are together as you see in the table below:

Table 4.30. 2nd Rule: Culturel transfer through offer of information; “Speakeasies”

<p>ST</p> <p>Commissioner: Hey, Jay! You're under arrest! Ha-ha-ha!</p> <p>Gatsby: You be careful, now. You're turning into a real jazz hound, commissioner.</p> <p>Commissioner: Bang, bang!</p> <p>Gatsby: That's the commissioner.</p> <p>...</p> <p>Gatsby: You be careful at those tables now senator.</p> <p>Senator: I'll put a bet on for you, Jay!</p> <p>TT</p> <p>Commissioner: Hey, Jay! Jay, tutuklusun!</p> <p>Gatsby: Dikkatli olun, tam bir caz çılgınına dönüyorsunuz komiser bey!</p> <p>Commissioner: Beng, beng!</p> <p>Gatsby: Az önce konuştuğum komiserdi.</p> <p>...</p> <p>Gatsby: O masalara dikkat edin ha, Senatör.</p> <p>Senatör: Bahisim senden yana Jay!</p>
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Table 4.31. 2nd Rule: Culturel transfer through offer of information; “*Speakeasies*”

<p>ST</p> <p>Tom: Nick! Nick! Nick: Tom! Funny seeing you! Tom: How have you been? Nick: Good. Tom: Nick, Daisy is furious that you haven't called. Nick: HeyMr. Gatsby, this is Mr. Buchanan. Gatsby: It's a pleasure to make your acquaintance. Tom: Yeah. Never would have expected to find you in this temple of virtue. Nick: I was having lunch with Mr. Gatsby.</p> <p>TT</p> <p>Tom: Nick! Nick! Nick: Tom! Ne tesadüf! Tom: Nasıl gidiyor? Nick: İyi, iyi. Tom: Nick, Daisy çok sinirlenmiş. Onu aramamışsın. Nick: Bay Gatsby, bu Bay Buchanan. Gatsby: Sizinle tanışmak bir zevktir. Tom: Seni bu fazilet yuvasında göreceğimi hiç sanmazdım. Nick: Ben sadece Bay Gatsby ile yemek yiyordum.</p>
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Above again, one of such unexpected meetings happens between Nick and Tom. Actually, Tom views Nick as a good mannered and honest gentleman and he does not expect such an honoured man as Nick to be in a speakeasy. Because of Tom's mocking of him, Nick feels the need to defend himself “*Ben sadece Bay Gatsby ile yemek yiyordum*” in TT.

Among the last and one of the most striking facts of the Jazz Age; the *press media* examples are given in the AVT of the TT. The first one is “The Sporting Life” which was an American weekly sports newspaper published from 1883 to 1917 and from 1922 to 1924 (Tomlinson, 1987: 51). It includes national coverage on sports focusing on baseball and trap shooting especially. In the motto on the front page displayed (at the right of image): "Devoted To Base Ball, Trap Shooting and General Sports" ("Front page". Sporting Life. September 10, 1910).

Table 4.32. 2nd Rule: Culturel transfer through offer of information; “*Press media*”

<p>ST</p> <p>Daisy: <i>Jordan Baker a very famous golfer.</i></p> <p>Nick: <i>Oh. She was the most frightening person I'd ever seen. "Well, I've seen your face on the cover of Sporting Life. Nick Carraway".</i></p> <p>TT</p> <p>Daisy: <i>Jordan Baker, çok ünlü bir golfçüdür.</i></p> <p>Nick: <i>O gördüğüm en korkutucu kişiydi. "Sizi Sporting Life'in kapağında görmüştüm. Ben Nick Carraway".</i></p>
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As another media example in TT, Gatsby utters “The Journal” for his expectation of rain’s cut off and presents it as an evident which shows it was a trustworthy media source. The Journal is a daily newspaper that in Newcastle upon Tyne and published by Ncj Media. The newspaper mainly has a middle-class and professional readership throughout North East England, covering a mixture of regional, national and international news.

Table 4.33. 2nd Rule: Culturel transfer through offer of information; “*Press media*”

<p>ST</p> <p>Gatsby: <i>One of the papers says they thought the rain would stop about 4. I think it was the... I think it was the Journal.</i></p> <p>Nick: <i>Ah.</i></p> <p>TT</p> <p>Gatsby: <i>Gazetelerin birinde yağmurun saat 4'e kadar duracağı yazılıydı. Sanırım o gazete... Sanırım o gazete "The Journal"dı.</i></p> <p>Nick: <i>Himm.</i></p>
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Also Nick as we see in TT tries to convince Gatsby to wait according to the news on *The Journal*.

Table 4.34. 2nd Rule: Culturel transfer through offer of information; “*Press media*”

<p>ST</p> <p>Gatsby: <i>I can't wait all day. I'm leaving.</i></p> <p>Nick: <i>Don't be silly. It's two minutes to 4.</i></p> <p>TT</p> <p>Gatsby: <i>Tüm gün onu bekleyemem. Ben gidiyorum.</i></p> <p>Nick: <i>Saçmalama. Daha 4'e 2 dakika var.</i></p>
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At last, we see in TT “The Vogue” which is still a popular American fashion and lifestyle magazine published monthly in 23 different national and regional editions by Condé Nast and whose founders of the magazine were known to have targeted upper class in New York (Rowlands, 2008: 57, 58, 59). The magazine at this time was primarily concerned with fashion, with coverage of sports and social affairs included for its male readership (Angeletti & Oliva, 2006). That is why Gatsby talks about Vogue while he is complementing about Daisy’s beauty and fashionable style reflecting Jazz Age modern woman which is called “flapper”.

Table 4.35. 2nd Rule: Culturel transfer through offer of information; “*Press media*”

ST

Gatsby: *You're shimmering. She looks like she could be on the cover of Vogue. Isn't she?*

TT

Gatsby: *Sen göz alıcı bir ışıksın. Vogue'un kapağına çıkabilecek gibi görünüyor, sence de öyle değil mi?*

In 1920s America, sports which bacame a means of entertainment, enthusiasm and excitement created many national heroes who were admired and followed as a part of daily life by the public. In TT we can observe easily the effect of such sporting stars and the famous sports of The Jazz Age with the characters of Gatsby, Daisy, Nick and especially with Tom who is seriously interested in sports such as baseball and polo and Jordan who is already a famous golfer.

Table 4.36. 2nd Rule: Culturel transfer through offer of information; “*Sportslife developments*”

ST

Daisy: *Jordan Baker a very famous golfer.*

Nick: *She was the most frightening person I'd ever seen". Well, I've seen your face on the cover of Sporting Life. Nick Carraway". But I enjoyed looking at her.*

TT

Daisy: *Jordan Baker, çok ünlü bir golfçüdür.*

Nick: *O gördüğüm en korkutucu kişiydi. "Sizi Sporting Life'in kapağında görmüştüm. Ben Nick Carraway". Ama ona bakmak çok hoşuma gidiyordu.*

As it is obvious above golf was one of the popular sports in 1920s America. Here Jordan symbolizes a really famous golfer and modern woman of the time who are more

familiar with sports. Below it is seen in TT that sport is a part of everyday life that enjoys people in that time with the characters of Gatsby, Nick and Daisy:

Table 4.37. 2nd Rule: Culturel transfer through offer of information; “*Sportslife developments*”

<p>ST</p> <p>Gatsby: <i>Anyone for a round of golf?</i> Daisy: <i>You do know I'm a champion golfer?</i> Nick: <i>Great!</i> ... Daisy: <i>I'll show you how it's done.</i> ... Gatsby: <i>She's gonna take a swing.</i> Daisy: <i>I'm ready.</i> Gatsby: <i>Aim. Fore!</i> Daisy: <i>I'm such a brute.</i> ... TT</p> <p>Gatsby: <i>Bir el golf oynamak isteyen var mı?</i> Daisy: <i>Golfe şampiyon olduğumu biliyorsun, değil mi?</i> Nick: <i>Harika!</i> ... Daisy: <i>Ben nasıl yapılacağını gösteririm.</i> ... Gatsby: <i>Bir atış yapacak!</i> Daisy: <i>Ben hazırım!</i> Gatsby: <i>Nişan al! Vur!</i> Daisy: <i>Çok kaba vuruyorum.</i> </p>
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In addition to golf, we see another slight offer of information about time's sports while Nick portreys Tom, his cousin's husband and his friend when he was at Yale as an old baseball champion player. In TT the offer of information is made slightly about baseball because the only phrase which is selected for it is “a sporting star” instead of “a baseball star or baseball champion”. We can only understand what “a sporting star” can be referred in TT after watching the scene that Tom runs towards Nick hugging a baseball ball at Buchanan mansion. This indirect offer of information about baseball is evident below:

Table 4.38. 2nd Rule: Culturel transfer through offer of information; “*Sportslife developments*”

<p>ST</p> <p><i>Nick: ... His name was Tom Buchanan. When we were at Yale together, he'd been a sporting star. But now his glory days were behind him...</i></p> <p>TT</p> <p><i>Nick: ... Onun adı Tom Buchanan idi. Beraber Yale'deyken o bir spor yıldızıydı. Artık eski parlak günlerigeride kalmıştı...</i></p>
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The offer of information about baseball could be given indirectly on purpose because in TT we understand that now Tom (probably in his thirties) is focusing on polo sport as Nick clarifies that “*But now his glory days were behind him*”. In addition to that the dialogue that passes at the party in TT between Gatsby, Tom, Nick, Senator and Daisy gives some clues about Tom’s noble and wealthy identity which is relationed here to sport of polo:

Table 4.39. 2nd Rule: Culturel transfer through offer of information; “*Sportslife developments*”

<p>ST</p> <p><i>Gatsby: May I introduce Senator Gulick? This is Mr. Carraway. Senator. Mrs. Buchanan.</i></p> <p><i>Senator: Charmed.</i></p> <p><i>Daisy: Delighted.</i></p> <p><i>Gatsby: Oh, and Mr. Buchanan the polo player.</i></p> <p><i>Tom: No, not me.</i></p> <p><i>Senator: Always a pleasure to meet a Buchanan.</i></p> <p><i>Tom: Likewise.</i></p> <p><i>Gatsby: I'll catch up with you later. Perhaps at the craps table.</i></p> <p><i>Tom: I'd rather not be the polo player.</i></p> <p><i>Daisy: Tom, you should be proud of your achievements.</i></p> <p>TT</p> <p><i>Gatsby: Senatör Gulick'i takdim edebilir miyim? Bu Bay Carraway senatör, bayan Buchanan.</i></p> <p><i>Daisy: Memnun oldum.</i></p> <p><i>Senator: Sizinle tanışmak bir zevk.</i></p> <p><i>Gatsby: Ve de Bay Buchanan, polo oyuncusu.</i></p> <p><i>Tom: Hayır, hayır öyle değil.</i></p> <p><i>Senator: Tanıştığımıza memnun oldum, Buchanan.</i></p> <p><i>Tom: Aynı şekilde.</i></p> <p><i>Gatsby: Senatör, sizinle sonra görüşürüz. Belki de <i>Craps</i> masasında.</i></p> <p><i>Tom: Polo oyuncusu olarak anılmamayı tercih ederim.</i></p> <p><i>Daisy: Tom, başarılarından gurur duymalısın.</i></p>

The sport of polo is presented with the character of Tom above as the public viewed polo as the sport for young wealthy Americans during this time... Polo during the 1920s was restricted to the upper class due to the upkeep that sport expensive cost as it required many fresh

horses (Alegi, 2002) as Tom does in the related scene in the film. In TT we cannot see the reference of Tom's keeping fresh horses; but in one of the beginning scenes, we are presented that Tom plays polo in the huge garden of his mansion with other players who are on fresh horses and Tom is a heir of one of the wealthiest families in America. That is why the offer of information about polo is made in explicitly in TT with other examples as table 36 with the character Tom. In the table 36, Gatsby introduces Tom as "the polo player" in ST to the senator showing "his contempt for Tom's physical work" (Fitzgerald, 1925: 111, 112) and Tom replies: "I'd rather not be the polo player... " for a couple of times. In film we see that as Tom is very rich, he seems dealing with any job actually; we cannot see any offer of information about his occupation in TT. So Gatsby introduces him as the polo player as his occupation seems only that. Daisy consoles Tom, "*Tom, you should be proud of your achievements*" as the polo playing which comes from wealthy American style of living in 1920s is the only achievement or occupation he has. Regarding Tom's interest of polo which is associated with nobility, wealth and upper class or royalty (which are among the characteristics of Tom) there is a general explanation about the relationship between polo and upperclass in an internet encyclopedia which satirizes the worldwide known concepts as it is seen below:

"Polo players are generally white. Polo is the official sport of the Ku Klux Klan and the American Nazi Party. In the British class system, all male members of the Upper Class must play polo at least once a fortnight. ... Polo has many times been called the sport of kings and the king of sports, as one has to be a king to be able to afford to play this game. The challenge of the game is to have a horse that is faster than the others. The wonderful part of polo is that because the player does not have to run, you do not need to be in shape to play polo (a reason for its popularity in America). All that is necessary is enough coordination to smash the opponents face in with a hammer" ("Polo Players", 2012)".

The crucial point in the TT is not only Tom's being polo player as he symbolizes the rich and white upper class men and their interests of sport; but also the possibility of Tom's being a member or supporter of the KKK which was a dominant movement of 1920s that "white, native-born Protestants" like Tom were involved in (Blee & McDowell, 2013). That might be a feasible inference as the relationship between the KKK and sportsman of Polo was a known fact which even made a nearly one hundred polo playing organizations on the North in 1900s (Weinberg, Bolger & Curry, 1994: 336). Due to the fact that TA are not well-informed about this movement which raged and picked huge amount of fans in 1920s, in the TT the phrase uttered by Tom in ST; "*First team, all-American. You see?*" is not conveyed with the very equal phrase. Instead the phrase was chosen to be conveyed as "*İlk ekibim, en iyi amatör oyuncu. Görüyor musun?*" as it is seen in the example below:

Table 4.40. 2nd Rule: Culturel transfer through offer of information; “*The Klu Klux Klan*”**ST**

Tom: *First team, all-American. You see? Made me who I am today. Forest Hills, played the Prince of Wales. What a sissy. Life is something you dominate! If you're any good.*

TT

Tom: *İlk ekibim, en iyi amatör oyuncu. Görüyor musun? Bugün beni ben yapan budur. Forest Hills, Galler Prensi de oynamıştı. Ne hanım evladıdır ha! Hayat egemen olduğun bir şeydir Nick! Tabi işindeyiysen.*

Above the emphasis on the phrase “*all-American*” in ST is converted into the phrase of “*en iyi amatör oyuncu*” in TT referring Tom’s polo successes as the TC audience will not be able to figure out this possible KKK reflection as it is a complex and detailed issue of 1920s America. In fact in the expression of “*Life is something you dominate. If you're any good*” gives some clues that the matter is bigger than Tom’s polo successes. One of the reasons why it could be seen such clue of KKK is explained by Hollister (2014) in his analysis called “The Great Gatsby” like this;

“Since Fitzgerald was stationed in Alabama during the war and married a southern belle, he may have been influenced in particular by the rise of the Ku Klux Klan during that period”.

In this context, that KKK movement that raged the America in The Jazz Age especially with the attendance of citizens possibly like Tom as we see in TT. Basically, The KKK is an underlying belief in white and Christian supremacy and its racially exclusive definition of ‘Americanism’(Ehrenhaus & Owen, 2004). Turner & Blanchard (2014) in her internet article again sheds light into the birth of The Klu Klux Klan as an organization with relationing it Tom as below:

“The KKK can be related to The Great Gatsby because Tom is very racist against any one that is not his own race. Tom’s racism can be seen in this line, “*It’s upto us, who are the dominant race, to watch out or these other races will have control of things*”... In this time period, the KKK was at its peak and they were spreading their beliefs of white supremacy all over the country. Tom is very full of himself and thinks he is dominant over everyone else, which is why the KKK’s beliefs appealed to him”.

The table that is given below ensures that the KKK beliefs really appeal to Tom who talks arrogantly even his daily life as if he wanted to give some hints from his real beliefs:

Table 4.41. 2nd Rule: Culturel transfer through offer of information; “*The Klu Klux Klan*”

<p>ST</p> <p>Nick: Tom!</p> <p>Tom: Come on!</p> <p>Nick: Oh, God. Tom, wait. Wait a second, would you?</p> <p>Tom: Dominate, Nick! Dominate!</p> <p>TT</p> <p>Nick: Tom!</p> <p>Tom: Hadi!</p> <p>Nick: Aman Tanrım. Tom, bir saniye bekle olmaz mı?</p> <p>Tom: Bastırmak lazım Nick! Bastırmak lazım!</p>
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Chalmers (1981); Blee (1991); MacLean (1995); Lay (2004); McVeigh (2009) view the 1920s Klu Klux Klan movement as the most influential far-right movement in the United States history that holds the power of electing political candidates, recruit dues-paying members, and rally supporters. Within the course of a decade, several million white native-born Protestants joined the male Ku Klux Klan and approximately one million woman enlisted in the movement though the early involvers (post-Civil War Klans) was largely confined to the rural South areas. Differently to the prior, the second wave of the Klan began to be rooted small towns, and rural areas andin big cities. “From the perspective of the twenty-first century, the 1920s Klan’s vicious attacks on African Americans, Jews, Catholics, and others seem extraordinary and politically extreme. In its historical context, however, the Klan’s ideas and organization were fairly unremarkable” (Blee & McDowell, 2013). One of these attacks that Tom makes versus African Americans as if he was a Klansman and another clue of the KKK reflection in TT strikes audience when he in a way humiliates Blacks by touching his black servant’s bowtie at the same time saying “other races” (as mentioned above) as you see in the table below:

Table 4.42. 2nd Rule: Culturel transfer through offer of information; “*The Klu Klux Klan*”

<p>ST</p> <p>Tom: Civilization's going to pieces. Have you read <i>The Rise of the Colored Empires</i> by this fellow Goddard? Everybody ought to read it. The idea is that it's up to us, the dominant race to watch out or these other races will have control of things.</p> <p>Daisy: Tom's very profound lately. He reads deep books with long words in them.</p> <p>Tom: It's been proved. It's scientific.</p> <p>Daisy: We've got to beat them down.</p> <p>TT</p> <p>Tom: Medeniyet paramparça oluyor ya. "Renkli imparatorlukların yükselişi" ni okudunuz mu? Goddard adında biri yazmış. Herkesin okuması gerek. Kitabın ana fikri, bizim, üstün ırkındığer tüm ırklara karşı dikkatli olması gerektiği. Biz her şeyin kontrolündeyiz</p> <p>Daisy: Tom son zamanlarda çok derin düşünüyor. İçinde uzun kelimeler bulunan derin kitaplar okuyor.</p> <p>Tom: Bu kanıtlanmış. Bilimsel bir şekilde.</p> <p>Daisy: Onları bastırmalıyız.</p>

These expressions belonging to Tom and Daisy's affirmation of him suits "the Klansmen rituals to present themselves as white, thereby superior to nonwhites..." (Blee & Mc Dowell, 2013: 252) who want to beat them down. Manus (2000), (who is a reporter) transfers the interview with Carlyle V. Thompson, an assistant professor in the department of literature, languages and philosophy at Medgar Evers College in Brooklyn, New York who disputes that:

"Gatsby was published six years after the bloody Red Hot Summer of 1919, when membership in the KKK, a nativist group, was at its peak... In 1924, the Johnson-Reed Act excluded immigrants of African descent from entry to the United States".

Thompson also explain the real name of the book that Tom mentions in the ST as she thinks that the book that Tom talks about actually a reference to the book "*The Rising Tide of Color: Against White World Supremacy*" by eugenicist Lothrop Stoddard, published in 1920" in real American life (Manus, 2000). By stepping forward in another part of the TT, Tom refuses the normalcy of the multi-social relations and intermarriage issues in an excited way as below:

Table 4.43. 2nd Rule: Culturel transfer through offer of information; "*The Klu Klux Klan*"

ST

Tom: *And the next you'll know, we'll throw everything overboard, we'll have intermarriage between black and white!*

TT

Tom: *Bir bakmışsın her şeyi fırlatıp atmışız ve zencilerle beyazlar evlenmeye başlamış!*

These commands on the top could be an ethnic attitude of a serious part of the society, racial segregation or can be called a KKK blief that exist in Jazz Age. Slater (1973: 53) mentions about this disturbing ethnic point of view in American Culture showing historic causes of it:

"An obsessive concern with ethnic differences has always been a part of American culture, but in some periods this concern has been more intense and explicit than in others. The 1920's, the time of the reborn Ku Klux Klan, immigration restriction legislation, and the pseudo-scientific racism of Madison Grant and Lothrop Stoddard was one of the periods when concern about ethnicity was most evident on the surface of national life. Though this intensified prejudice of the 1920's is not as well remembered by the general public of today as the flappers and the bootleggers, it was of equal importance in setting the actual tone of the decade".

Now that polo sport, the KKK movement and their special relation reflections are exemplified in TT, World War I reflections which is another historic fact of 1920s that deeply influenced citizens of America are presented with the tables below:

Table 4.44. 2nd Rule: Culturel transfer through offer of information; “Word War I”

ST**Gatsby:** *Your face is familiar. Weren't you in the third division during the war?***Nick:** *Oh, yes, the 9th battalion. I was in the 7th.***Gatsby:** *I knew you looked familiar. Having a good time, old sport?***TT****Gatsby:** *Siman tanıdık geliyor. Savaş sırasında 3. bölük'te değil miydin?***Nick:** *Evet, 9. tabur. Ben 7'deydim.***Gatsby:** *Bana tanıdık geldiğini biliyordum. İyi vakit geçiriyor musun azizim?*

Above, at the party at Gatsby's, Gatsby thinks that Nick's face is familiar and asks some questions to him. Here we are shown in TT that many American men had experienced the cold face of the war and maintain their memories of war also in postwar time period.

Table 4.45. 2nd Rule: Culturel transfer through offer of information; “Word War I”

ST**Gatsby:** *Charge! (A World War I scene, while Jordan is telling Gatsby's and Daisy's love story)***Jordan:** *Gatsby was sent to war. When the war ended, Daisy waited, but for some unknown reason Gatsby couldn't return.***TT****Gatsby:** *Saldırın!***Jordan:** *Gatsby savaşa gönderildi. Savaş sona erdiğinde Daisy bekledi ama bilinmeyen bir nedenden ötürü Gatsby geri dönemedi.*

Above the reference of WWI is given to explain how strongly it influenced the lives of people in 1920s. It is presented as a power which could even change the lives of people forever and even separate the lovers from each other.

Table 4.46. 2nd Rule: Culturel transfer through offer of information; “Word War I”

ST**Gatsby:** *Then came the war, old sport...***Nick:** *Just when I thought, it couldn't be any more fantastical, he became a war hero, single-handedly defeating the German army.***Gatsby:** *In the Argonne Forest, I took two machine gun detachments so far. We were outnumbered 5 to 1. There was a half a mile gap. There wasn't a single German soldier left standing. We stayed there two days and two nights. Saw were piles of dead. One hundred and thirty men with only 16 Lewis guns. Every Allied government gave me a medal. Even Montenegro. Here. That's from Montenegro". Major Jay Gatsby for valor extraordinary". That's right.***TT**

Gatsby: *Daha sonra savaş kaptıya dayandı azizim...*
Nick: *Tam hikâyesi daha fantastik bir hâl alamaz derken Alman ordusunu tek başına yenerek bir savaş kahramanı olmuş.*
Gatsby: *Argonne Ormanı'nda iki kurulu makineli tüfek aldım, sonra 5'e 1 sayıca azınlıktaydık. İki tarafta da bir kilometrelik boşluk vardı. Ayakta bir tane bile Alman askeri kalmamıştı. Orada 2 gün kaldık ve bir sürü ceset yığını gördük. 130 asker, sadece 16 Lewis Gun vardı. Tüm müttefik devletler bana bir madalya verdi. Karadağ bile. Al, işte bu Karadağ'dan". Binbaşı Jay Gatsby, sıra dışı cesareti için". Aynen öyle.*

Again above, in the subtitles of TT, Gatsby tries to give the impression of an honoured man in front of Nick with the successes he attained in WWI.

Table 4.47. 2nd Rule: Culturel transfer through offer of information; "Word War I"

ST
Nick: *Who is this Gatsby?*
Teddy Barton: *He was a German spy during the war.*
TT
Nick: *Bu Gatsby de kim?*
Teddy Barton: *Savaş zamanında bir Alman casusuydu.*

The sociocultural offer of information will be done with titles of psychology of the society, the situation of the woman, parties, dance of the time, Yale and Oxford ecoles and the phrase that Gatsby always uses in TT; "Old Sport".

First of all, the psychology of the society will be shown with the tables below:

Table 4.48. 2nd Rule: Culturel transfer through offer of information; "Psychology of the society"

ST
Nick: *Backthen, all of us drank too much. The more in tune with the times we werethe more we drank.And none of us contributed anything new. When I came back from New York, I was disgusted.*
Doctor: *I see, Mr. Carraway.*
Nick: *Disgusted with everyone and everything. Only one man was exempt from my disgust.*
Doctor: *Was he a friend of yours?*
Nick: *He was the single most hopeful person I've ever met and I am ever likely to meet again. There was something about him, a sensitivity. He was likeone of those machines that register earthquakes 10,000 miles away.*
TT
Nick: *O zamanlar hepimiz çok içerdik. Zamana daha çok ayak uydurdukça daha da çok içtik. Ve hiçbirimiz yeni birşeye katkıda bulunmadı. New York'tan geri döndüğümde öğrenmiştim.*
Doktor: *Anlıyorum Bay Carraway.*
Nick: *Herkesten, her şeyden öğrenmiştim. Bir kişi hariç herkesten öğrenmiştim.*
Doktor: *Bir kişi mi Bay Carraway?*

Nick: Gatsby.
Doktor: Kendisi bir arkadaşınız mıydı?
Doctor: One manMr. Carraway?
Nick: Gatsby.
Nick: O şimdiye kadar tanıştığım ve büyük ihtimalle de tanışacağım en umutlu insandı. Onda bir şeyler vardı. Bir hassaslık vardı. O sanki 15.000 kilometre uzaktan gelen deprem dalgalarını tespit eden makineler gibiydi.

According to the example above, people experience a hallow life that they consume alcohol excessively, do not do anything new to develop theirselves and they are very insensitive to everything and hopeless as Nick tells. That might be the natural result of the WWI which decreased the hopes and the sensitivity of the people because of the many losses of lifes. Gatsby who is very hopeful and sensitive reversely to the others, seems very unique from this angle as Nick mentions. In TT we learn the time's sociocultural elements and conjuncture from Nick's perspective at most. As he is one of the people that experience the Jazz Age, Nick enables audience to feel the time's psychology intimately.

Table 4.49. 2nd Rule: Culturel transfer through offer of information; “*Psychology of the society*”

ST

Nick: I don't wanna talk about this, doctor.

Doctor: Then write about it.

Nick: Write about it?

Doctor: Yes.

Nick: Why would I do that?

Doctor: You said yourself writing brought you solace.

Nick: Yeah, well, it didn't bring anyone else much solace. I wasn't any good.

Doctor: No one need ever read it. You could always burn it.

Nick: What would I write about?

Doctor: Anything. Whatever brings you ease; a memory, a thought, a place. Write it down.

TT

Nick: Bu konuda konuşmak istemiyorum doktor.

Doctor: Öyleyse yaz.

Nick: Yazayım mı?

Doctor: Evet.

Nick: Bunu neden yapayım ki?

Doctor: Yazmanın üzüntünü hafiflettiğini sen söylemiştin.

Nick: Evet ama başka kimsenin üzüntüsünü pek hafifletmedi. Kimseye bir yararım dokunmadı.

Doctor: Kimsenin okumasına gerek yok. Sonrasında yakıp atabilirsin.

Nick: Ne konuda yazayım ki?

Doctor: Herhangi birşey. Hangisi kolayına gelirse; bir anı, bir düşünce, bir yer. Yaz bir şeyler.

Here, Nick again displays the sorrow, the hallowness he feels as one of the citizens in American society because of the loose morals, fast and corrupted way of life he has witnessed around him. He in a way reflects the degenerated lifestyle of all society of that time.

Table 4.50. 2nd Rule: Culturel transfer through offer of information; “*Psychology of the society*”

ST

Nick: *After Gatsby's death, New York was haunted for me. That city my once golden shimmering mirage now made me sick. On my last night in New York, I returned to that huge incoherent house once more. Wolfshiem 's associates had cleaned it out.*

TT

Nick: *Gatsby'nin ölümünden sonra New York benim için lanetliydi. O şehir, bir zamanlar altın ışıldayan serabım, şimdi beni tiksindiriyordu. New York'taki son gecemde o devasa, tutarsız eve bir kez daha geri döndüm. Wolfshiem Associates evi boşalttırmıştı.*

Mentioning about New York which is the biggest city and the shimmering face of America from one perspective (ironically only what appears to people), Nick repeats to tell his ruined mood and disgust of New York from other perspective especially he recognized after Gatsby's death (the contradictory reality-the corruption in the souls of people).

Table 4.51. 2nd Rule: Culturel transfer through offer of information; “*Psychology of the society*”

ST

(In front of the Buchanan mansion's door.)

Tom: *Won't you come in, Nick?*

Nick: *No, thanks.*

Tom: *It's only half past 9.*

Nick: *No, I've had enough! Of everyone.*

TT

Tom: *İçeri gelmiyor musun Nick?*

Nick: *Hayır, teşekkürler.*

Tom: *Saat daha 9 buçuk.*

Nick: *Hayır, bıktım artık! Herkesten.*

After the accident that Myrtle was killed, Nick who is still in shock when they arrived at Buchanan's, yells in hatred and reveals his disturbance about the events around him. That event also could be a reference to the car accidents which entered American life after the usage of cars in daily lifes.

Table 4.52. 2nd Rule: Culturel transfer through offer of information; “*Psychology of the society*”

ST

Catherine: *Nerve pills. I get them from a doctor in Queens. Do you want one?*

Nick: *Oh, no. My nerves are fine, thanks.*

TT

Catherine: *Sinir hapı kullanıyorum. Queens'teki bir doktordan aldım. Sen de ister misin?*

Nick: *Hayır, benim sinirlerim gayet iyi durumda, teşekkürler.*

Above with the character Catherine; Mryrtle's sister who uses nerve pills though she seems clearly as a cheerful party girl from the other dialogues in TT, we are shown that there was a widespread tendency to use pills by Americans not only for psychological reasons, but also to enjoy themselves with loss of self-control by the effect of these pills. After this general look to psychology of the society, to search for the situation of the woman will be useful to understand the sociocultural texture of the 1920s America. The dialogues belonging to women in TT shows the role of woman's place in this texture as follows:

Table 4.53. 2nd Rule: Culturel transfer through offer of information; "The situation of the woman - Flapper"

ST

Daisy: *Nicky!*

Nick: *What?*

Daisy: *It's just, well, you see, I think everything's terrible anyhow.*

Nick: *Really?*

Daisy: *Yes. I've been everywhere and seen everything and done everything. I've had a very bad time, Nicky. I'm pretty cynical about everything.*

Nick: *Your daughter, I suppose she talks and eats and everything?*

Daisy: *Pammy? Oh, yes. Listen, Nick, when she was born Tom was God knows where with God knows whom? And I asked the nurse if it was a boy or a girl. And she said it was a girl and I wept. I'm glad it's a girl. And I hope she'll be a fool. That's the best thing a girl in this world can be. A beautiful little fool. All the bright, precious things fade so fast. And they don't come back.*

TT

Daisy: *Ah Nicky!*

Nick: *Ne oldu?*

Daisy: *Sadece... İşte, bence sonuçta her şey berbat bir hâlde.*

Nick: *Gerçekten mi?*

Daisy: *Evet. Heryere gittim, her şeyi gördüm, her şeyi yaptım. Çok kötü vakit geçirdim Nicky. Artık her şeye kötümser bir gözle bakıyorum.*

Nick: *Kızın, zannedersen her şeyden konuşup her şeyi yiyordur?*

Daisy: *Pammy mi? Tabii ya. Bak Nick. O doğduğunda Tom kim bilir nerelerdedi, kim bilir kimlerle? Hemşireye erkek mi kız mı diye sormuştum. O da bana kız olduğunu söyledi. Gözümden yaş geldi. İyi ki kız. Ve umarım bir aptal olur. Bu dünyada bir kızın olabileceği en iyi şey bu. Güzel küçük bir aptal. Tüm parlak değerli şeyler çabucak söniyor. Ve geri dönmüyorlar.*

Here the first thing that attracted our attention is that Daisy who symbolizes America's modern woman named as "flapper" which means the most familiar symbol of the "Roaring Twenties" as a young woman with bobbed hair and in short skirts who can

drink, smoke and do what might be termed “unladylike” things, in addition to being more sexually free than previous generations. In the historical article McGovern (1968: 317) replicates this case as in the belows:

“The flapper, as the "new woman" was called, was a creature of the 1920s. She smoked, drank, worked, and played side by side with men. She became preoccupied with sex-shocking and simultaneously unshockable. She danced close, became freer with her favors, kept her own latchkey, wore scantier attire which emphasized her boyish, athletic form, just as she used makeup and bobbed and dyed her hair”

The revolution in life style and in the image of woman changed in governmental issues as well. The woman who once treated as second class citizen had the right to vote with the 19th Amendment to the Constitution in 1920s (Macbain-Stephen, 2006) and the flappers were born with new social conventions that they could manipulate. What is more; they got into the sports life as evident in the TT with Jordan Baker as a professional golfer and stepped into the business life outside their home. Those developments resulting and aiding in the woman's individualization mainly because, whether single or married, employed or not, the woman started to spent more time outside her home and gained other active roles (McGovern, 1968). But when we see Daisy’s complaints about her life in and hopes about his daughter in TT, it can be concluded that though 1920s is thought to bring a modern and more free, more equal and comfortable life for woman, the reality shows that in some aspects the problems that are special to women stayed the same for a long time. For instance men’snegligence of woman with the character of Tom is given as an example. However, Daisy’s sentence of “*Heryere gittim, her şeyi gördüm, her şeyi yaptım*” represents the freedom that woman started to have in society. Yet, as much as the other part of society; the degeneration in the inner worlds of woman could be seen with this sentence of Daisy in TT: “*Çok kötü vakit geçirdim Nicky. Artık her şeye kötümser bir gözle bakıyorum*”. In parallel to Daisy’s words, Gatsby worries about her in terms of Tom’s possibility to assault her as below:

Table 4.54. 2nd Rule: Culturel transfer through offer of information; “*The situation of the woman - Flapper*”

ST

(Gatsby talks about Tom furiously when Nick cuts into Gatsby’s words)

Gatsby: *If he tries any brutality on her whatsoever...*

Nick: *Torn won't touch her. He's not even thinking about her.*

Gatsby: *I don't trust him. I don't trust him.*

Nick: *All right.*

TT

(Nick Gatsby'nin sözünü kestiğinde Gatsby Tom hakkında kızgın şekilde konuşmaktaydı)

Gatsby: *Eğer bir şiddet uygulamaya kalkarsa herhangi bir şekilde...*

Nick: *Tom ona dokunmaz. Hatta onu düşünmüyor bile Jay.*

Gatsby: *Ona güvenmiyorum. Ona güvenmiyorum.*

Nick: *Peki, peki.*

Here, also Nick's sentence in TT: "Tom ona dokunmaz. Hatta onu düşünmüyor bile Jay", shows the general negligence of men in 1920s. In the following example Tom maintains that similar negligence and mocks women when Daisy suggests something as you see below:

Table 4.55. 2nd Rule: Culturel transfer through offer of information; "The situation of the woman - Flapper"

ST

Daisy: *Let's go to town. Who wants to go to town?*

Tom: *Town? Women get these notions.*

TT

Daisy: *Hadi şehre gidelim. Kim şehre gitmek ister?*

Tom: *Şehre mi? Kadınların böyle anlık hevesleri oluyor işte!*

From other perspective Daisy in TT can be seen as a flapper in respect of her smoking cigarette, drinking alcohol and visiting her cousin Nick and Jay and secretly without any permission from her husband as it is seen the tables below:

Table 4.56. 2nd Rule: Culturel transfer through offer of information; "The situation of the woman - Flapper"

ST

Daisy: *Why did I have to come alone? Are you in love with me?*

Nick: *Oh, it's the secret of Carraway Castle. Tell your chauffeur to go far away.*

Daisy: *Come back in an hour Ferdie. His name is Ferdie.*

TT

Daisy: *Neden yalnız gelmem gerekiyordu? Bana aşık mısın yoksa?*

Nick: *Carraway kalesinin sırrı yüzünden. Şoförüne buradan uzaklaşmasını söyle.*

Daisy: *Bir saat sonra geri gel Ferdie. Onun adı Ferdie.*

Table 4.57. 2nd Rule: Culturel transfer through offer of information; “*The situation of the woman - Flapper*”

<p>ST</p> <p>Nick: <i>Daisy visited discreetly. For the very same fame that had all summer been a source of satisfaction to Jay Gatsby had become a threat”.I hear you fired all your servants!”.</i></p> <p>Gatsby: <i>Daisy comes over sometimes in the afternoon. I wanted people who wouldn't gossip until we decide what we're going to do.</i></p> <p>TT</p> <p>Nick: <i>Daisy onu gizlice ziyarete geldi. Jay Gatsby için yaz boyunca bir memnuniyet kaynağı olan şöhreti şimdi bir tehdit hâline gelmişti. “Tüm hizmetçilerini kovmuşsun diye duydum!”.</i></p> <p>Gatsby: <i>Daisy bazen öğlenleri geliyor. Ben de ne yapacağımıza karar verene kadar dedikodu yapmayacak kişilerin burada kalmasını istedim.</i></p>
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Among the other prominent cultural reflections in TT regarding 1920s sociocultural life, the big, colourful and extravagant parties could be given as an another reflection of the time as in the tables of the following:

Table 4.58. 2nd Rule: Culturel transfer through offer of information; “*Parties*”

<p>ST</p> <p><i>(Jordan speaks to Nick in one of Gatsby's parties)</i></p> <p>Nick: <i>Hello.</i></p> <p>Jordan: <i>I remembered you live next door.</i></p> <p>Nick: <i>It's like an amusement park!</i></p> <p>TT</p> <p>Nick: <i>Merhaba!</i></p> <p>Jordan: <i>Yandaki evde oturduğunu hatırladım.</i></p> <p>Nick: <i>Burası bir eğlence parkı gibi!</i></p>

In the table above, the big parties is displayed to the audience in TT; especially with the sentence of Nick; “Burası bir eğlence parkı gibi!” As in the caotic environment of the speakeasies where different people from reverse poles are together, we are shown similar urban crowd in the huge parties of 1920s as well, as below:

Table 4.59. 2nd Rule: Culturel transfer through offer of information; “*Parties*”

<p>ST</p> <p>Nick: <i>A caravanserai of billionaire playboy publishers and their blond nurses, heiresses comparing inheritances on Gatsby's beach. My boss, Walter Chase, losing money at the roulette tables. Gossip columnists alongside gangsters and governors exchanging telephone numbers. Film stars, Broadway directors, morality protectors, high school defectors. And Ewing Klipspringer, dubious descendent of Beethoven.</i></p>

TT

Nick: Milyarderler, playboylar, yayıncılar ve onların sarışın hemşireleri ile dolu bir kervansaray Gatsby'nin plajında miraslarını kıyaslayan varisler. Rulet masalarında para kaybetmekte olan patronum, Walter Chase. Telefon numaralarını değişen gangster ve valilerin yanında dedikodu yazarları. Film yıldızları, Broadway yönetmenleri, ahlak koruyucuları, kaçak liseliler ve kimilerine göre Beethoven'ın varisi Ewing Klipspringer.

In the table below, the people are shown to go large parties in which they are free to act however they want in privacy as Jordan tells:

Table 4.60. 2nd Rule: Culturel transfer through offer of information; “Parties”

ST

The man in the library of Gatsby's mansion: I cannot find anyone who knows anything real about Mr. Gatsby.

Jordan: Well, I don't care. He gives large parties and I like large parties. They're so intimate. Small parties, there isn't any privacy.

TT

The man in the library of Gatsby's mansion: Bay Gatsby hakkında gerçekten birşeyler bilen kimseyi bulamıyorum.

Jordan: Umurumda değil! O büyük partiler veriyor ve ben büyük partileri severim. Çok sıkı fıkı oluyorlar. Küçük partilerde hiç mahremiyet olmuyor.

Table 4.61. 2nd Rule: Culturel transfer through offer of information; “Parties”

ST

(In the apartment that Tom had rented for his mistress Myrtle)

Catherine (Myrtle's sister): I'm Catherine. Ain't we having a party?

Nick: Um, I'm not sure now's a good time.

TT

Catherine (Myrtle'nin kız kardeşi): Ben Catherine. Parti yapmıyor muyuz?

Nick: Bunun iyi bir vakit olduğundan pek emin değilim.

Above, one of the parties is presented to the audience in TT which will be done differently in daytime with a small group of people in the secret apartment that Tom rented for his mistress Myrtle.

Table 4.62. 2nd Rule: Culturel transfer through offer of information; “Parties”

ST

Catherine: I was there at a party about a month ago. A man named Gatsbys. Do you know him?

Nick: I live right next door to him.

TT

Catherine: Yaklaşık bir ay önce orada bir partideydim. Gatsby diye birinin evinde. Onu tanır mısın?

Nick: Onun yanındaki evde oturuyorum.

Here above, again we see one of the references about the parties which shows American society's big interest of parties in 1920s.

Table 4.63. 2nd Rule: Culturel transfer through offer of information; “Parties”

ST

Ewing Kiplingsger: *Ladies and gentlemen! Come on! A jazz history of the world and accompanying fireworks!*

TT

Ewing Kiplingsger: *Bayanlar ve baylar! Hadi! Ve dünyanın Jazz tarihi ve eşliğinde de havai fişekler!*

Here the audience is clearly exposed to what makes 1920s actually “the Jazz Age” in TT with the enthusiasm at the parties. As well as the large, enthusiastic parties of the time, people do *charleston* which is the popular dance of the time at parties and everywhere. So that in TT the offer of information about the entertainment sources and style of the society are communicated to target culture and audience. The Charleston was a popular dance type whose name was originated to Charleston in South Carolina. Its rhythm became popular thanks to the composer and pianist James P. Johnson in a Broadway show called “Running Wild” that ran nearly one year (Davis, 2012: 65). Its popularity as one of the most popular hits of the time lasted long years. This popular type of the dance entertains American society at the parties and at home as in the tables below:

Table 4.64. 2nd Rule: Culturel transfer through offer of information; “Charleston”

ST

Daisy: *Müzik! Müzik gelsin de gece boyunca dans edebilelim.*

Gatsby: *Ewing tuhaf bir dâhidir. Her şeyi çalabilir.*

Daisy: *O zaman bir Çarliston istiyorum!*

Gatsby: *Her şeyin müthiş görünmesini sağlıyor, sence de öyle değil mi azizim?*

TT

Daisy: *Music! And then we can dance all night.*

Gatsby: *Ewing's a genius, plays anything.*

Daisy: *Then I demand a Charleston!*

Gatsby: *She makes it look so splendid, don't you think, old sport?*

Table 4.65. 2nd Rule: Culturel transfer through offer of information; “*Charleston*”**ST****Ewing Klipspringer:** *Ladies and gentlemen, please welcome to the stage the incredible Miss Gilda Gray! The Charleston!***TT****Ewing Klipspringer:** *Bayanlar baylar, karşınızda inanılmaz Bayan Gilda McGray! Çarliston!*

In American society and culture, the respectable place that Yale and Oxford ecoles hold is other important notion that is touched upon as offer of information in TT. From TT we know that Nick and Tom graduated from Yale university and have a friend group from those years. Because of this, in the scenes of two, Yale University and Yale Club are mentioned a couple of times. Here an example about Nick’s ideals at Yale university is presented:

Table 4.66. 2nd Rule: Culturel transfer through offer of information; “*Yale University – Yale Club*”**ST****Nick:** *At Yale I dreamed of being a writer but I gave all that up.***TT****Nick:** *Yale'deyken bir yazar olmanın hayalini kurardım ama bu hayalleri bir kenara attım.*

In the table below, Yale Club where Nick and Tom hang out with their friends to chat or have something to eat is focused:

Table 4.67. 2nd Rule: Culturel transfer through offer of information; “*Yale University – Yale Club*”**ST****Tom:** *So after dinner Nick wanted to go into town to the Yale Club.***Daisy:** *Nicky, stay!***Nick:** *I have to work early.***Tom:** *Nonsense.***Daisy:** *There's so much to talk about.***Tom:** *It's just for a drink or two.***TT****Tom:** *Pekâlâ, yemekten sonra Nick şehre inmek istiyordu. Değil mi Nick? Yale Club'a.***Daisy:** *Nicky, gitme!***Nick:** *Sabah erken işe gitmem gerek.***Tom:** *Saçmalama.***Daisy:** *Konuşacak çok şeyimiz var.***Tom:** *Sadece bir iki içki içeriz.*

Table 4.68. 2nd Rule: Culturel transfer through offer of information; “Yale University – Yale Club”

<p>ST</p> <p>Nick: Tom beni şehre davet etmişti. Yale Club'da bir yemek içinmiş ama ondan önce beklenmedik bir şey yaşandı.</p> <p>TT</p> <p>Nick: Tom had invited me to town, apparently for lunch at the Yale Club but the day took an unexpected turn.</p>

Table 4.69. 2nd Rule: Culturel transfer through offer of information; “Yale University – Yale Club”

<p>ST</p> <p>Nick: I had been drunk just twice in my life. And the second time was that afternoon. That night, in the hidden flat that Torn kept for Myrtle we were buoyed by a sort of chemical madness. A willingness of the heart that burst thunderously upon us all. And suddenly, I began to like New York. This is better than the Yale Club.</p> <p>TT</p> <p>Nick: Hayatımda sadece 2 kere sarhoş olmuştum. Ve ikinci kez olan bu öğlendi. Tom'un Myrtle için tuttuğu o gizli dairedeki gece bir tür kimyasal çılgınlığın verdiği bir neşe içerisindeydik. Kalplerimizden gümbürtülü bir şekilde hepimizin üzerine gelen bir isteklilik dalgası vardı. Ve birden New York'tan hoşlanmaya başladım. Bu Yale Club'dan daha iyi.</p>
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As another eole which passes frequently especially in Gatsby's dialogues in TT is Oxford University in England. Oxford University is presented as a high quality education center where upper-class, wealthy family's children are able to attend and the people who had the chance to be educated here viewed as exclusive or very special people. That is why Gatsby made up a lie that he is an Oxford man to prove himself as an upperclass gentleman. We see the examples in TT where Oxford eole is presented as the followings:

Table 4.70. 2nd Rule: Culturel transfer through offer of information; “Oxford eole”

<p>ST</p> <p>Jordan: He told me once he was an Oxford man. However, I don't believe it. Nick: Why not? Jordan: I don't know. I just don't believe he went there.</p> <p>TT</p> <p>Jordan: Banabir keresinde Oxford'lu olduğunu söylemişti. Ama ben ona inanmıyorum. Nick: Neden ki? Jordan: Bilmiyorum. Orada okuduğuna inanmıyorum da ondan.</p>

Table 4.71. 2nd Rule: Culturel transfer through offer of information; “Oxford ecole”

ST

Gatsby: *I will tell you God's truth. God's truth about myself. I am the son of very wealthy people from the Middle West. Sadly, all of them are dead. I was brought up in America but educated at Oxford because all my ancestors have been educated there for years. It's a family tradition.*

Nick: *The way he spoke! No wonder people thought he was lying.*

TT

Gatsby: *Sana tek gerçeği söyleyeyim. Benim hakkımdaki tek gerçeği. Ben ülkenin ortasından gelen zengin bir ailenin çocuğuyum. Maalesef ki şu an hepsi ölü. Bir Amerikalı olarak büyütüldüm ama Oxford'da eğitim aldım çünkü yıllar boyunca atalarım hep orada okumuş. Anlarsın ya bu bir aile geleneği.*

Nick: *O konuşma tarzı yok mu? Herkesin onun yalan söylediğini düşünmesine şaşmamalı.*

In two examples above, Gatsby is thought to be lying about his Oxford past because of his accent which seems far from British English. He speaks with everyday American accent.

Table 4.72. 2nd Rule: Culturel transfer through offer of information; “Oxford ecole”

ST

Gatsby: *And this is something I always carry with me, a souvenir of Oxford days. That was taken in Trinity quad. The man on my left is now the Earl of Doncaster.*

Nick: *What could I say? The photograph was undoubtedly authentic.*

TT

Gatsby: *Bu da sürekli yanımda taşıdığım bir şeydir. Oxford'daki günlerimden bir hatıra. Fotoğraf Trinity Quad'da çekilmişti. Sol tarafımdaki adam şimdi Doncaster dükü.*

Nick: *Ne diyebilirdim ki? Fotoğrafın gerçek olduğu şüphesizdi.*

Even as it is seen above, Gatsby feels the need to show a photograph from his Oxford days to convince Nick.

Table 4.73. 2nd Rule: Culturel transfer through offer of information; “Oxford ecole”

ST

Meyer Wolfshiem: *... an Oxford man. You know Oxford?*

Nick: *Yes, I've heard of it.*

Meyer Wolfshiem: *Then you'd know that when it comes to married women a man like this can be trusted.*

TT

Meyer Wolfshiem: *...Bir Oxford adamı. Oxford'u bilir misin?*

Nick: *Evet, duymuştum.*

Meyer Wolfshiem: *Öyleyse iş evli kadınlara gelince böyle bir adama güvenebileceğini biliyorsunuzdur.*

To be an Oxford man was such an important thing for American society in 1920s that it can be given as a gurantee of honesty for people. Other than that, the fact that American people tended to adopt English customs to existent American conditions was known implicitly (Fitzgerald, 2009: 15). It can be used as a brand for elits and trustworthy people as we undesrtand above and below:

Table 4.74. 2nd Rule: Culturel transfer through offer of information; “*Oxford ecole*”

<p>ST</p> <p>Tom: <i>I've made a small investigation into this fellow.</i></p> <p>Jordan: <i>And you found he was an Oxford man?</i></p> <p>Tom: <i>Oxford, New Mexico. He wears a pink suit, for Chrissake.</i></p> <p>TT</p> <p>Tom: <i>Bu eleman için ufak bir soruşturma yaptım.</i></p> <p>Jordan: <i>Ve de onun bir Oxford adamı olduğunu mu öğrendin?</i></p> <p>Tom: <i>Oxford, New Mexico olur ancak. Adam pembe bir takım elbise giyiyor Tanrı aşkına</i></p>

Above, Tom mocks Gatsby and his wearing-style as he finds him too pretentious and suspicious about Gatsby is not a real Oxford man.

Table 4.75. 2nd Rule: Culturel transfer through offer of information; “*Oxford ecole*”

<p>ST</p> <p>Tom: <i>Mr. Gatsby, I understand that you're an Oxford man.</i></p> <p>Gatsby: <i>No, not exactly, no.</i></p> <p>Tom: <i>Oh, yes, I understand thatyou went to Oxford.</i></p> <p>Gatsby: <i>Well, yes, I went there.</i></p> <p>Tom: <i>Sure. The man in the pink suit went to Oxford.</i></p> <p>Daisy: <i>Tom!</i></p> <p>Gatsby: <i>I said I went there, didn't I?</i></p> <p>Tom: <i>Oh, I heard you. I'd like to know when.</i></p> <p>Gatsby: <i>You'd like to know when.</i></p> <p>Tom: <i>Well, Mr. Gatsby?</i></p> <p>Gatsby: <i>It was in 1919. I only stayed there five months. That's why I can't exactly call myself an Oxford man. You see, it was an opportunity they gave to some of us officers who fought in the war.</i></p> <p>TT</p> <p>Tom: <i>Bay Gatsby, duyduğuma göre bir Oxford adamıymışsınız.</i></p> <p>Gatsby: <i>Hayır, tam olarak sayılmaz. Hayır.</i></p> <p>Tom: <i>Elbette. Pembe takım elbiseli adam Oxford'a gitmiştir.</i></p> <p>Gatsby: <i>Evet, oraya gittim.</i></p> <p>Tom: <i>Evet, Oxford'a gittiğinizi duydum.</i></p> <p>Daisy: <i>Tom!</i></p> <p>Gatsby: <i>Oraya gittim dedim, değil mi?</i></p> <p>Tom: <i>Evet, duydum. Ne zaman gittiğini bilmek isterim.</i></p> <p>Gatsby: <i>Ne zaman gittiğimi bilmek mi istiyorsun?</i></p> <p>Tom: <i>Evet Bay Gatsby?</i></p> <p>Gatsby: <i>1919 yılındaydı, orada sadece 5 ay kaldım. Bu yüzden kendimi bir Oxford adamı olarak sayamam. O savaşa katılan subaylar için tanınmış bir fırsattı.</i></p>
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Tom the very above tries to show Daisy, Nick and Jordan that Gatsby cannot be an Oxford man mocking Jay Gatsby as ; “*Pembe takım elbiseli adam Oxford'a gitmiştir*” in TT. He does not believe that Gatsby cannot reflect the elit manners and seriousness with his image as it can be inferred from the TT. Then Gatsby expresses Tom how goes to Oxford by humiliating Tom as he has not got into the army in war time, most probably because of his wealth as Tom does not know or forgets the deserted Oxford University buildings are used as hospitals, cadet schools and military training camps which are taken into the service for soldiers during First World War (Peacock, 2004).

Table 4.76. 2nd Rule: Culturel transfer through offer of information; “*Oxford ecole*”

<p>ST</p> <p>Nick: <i>Gatsby looked, in that moment as if he had killed a man.</i></p> <p>Gatsby: <i>My sincerest... My sincerest apologies. I seem to have lost my temper.</i></p> <p>Tom: <i>That's right, Mr. Gatsby. Showed us some of those fine Oxford manners.</i></p> <p>TT</p> <p>Nick: <i>Gatsby o an sanki birini öldürmüş gibi görünüyordu.</i></p> <p>Gatsby: <i>En... En derin özürlerimi sunarım. Sanırım öfkeye kapıldım.</i></p> <p>Tom: <i>Evet öyle Bay Gatsby. Bize şu güzel Oxford terbiyesini gösterdiniz.</i></p>
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Here above Tom mocks Gatsby again as Gatsby behaves in a very rude way assaulting Tom which cannot belong to an Oxford gentleman. At last, the references of “Old Sport” which is typical of Gatsby who uses at the end of his sentences will be exemplified with tables taken from TT. Yet, firstly what does “Old Sport” refers? In an internet site called “English Language and Usage” the phrase "Old sport" is clarified as “a friendly term of endearment used between equals, like *buddy* or the decidedly more modern *dude*. Using it today would likely be considered amusingly stuffy or upper-crust” (English Language and Usage, 2017). According to an internet dictionary called “Urban Dictionary”, “Old Sport” is explains as “a term of endearment expressed from one refined gentleman to another, most commonly at social garden events or a man that is well suited for the daughter of a wealthy man, often dressed in tails and a waist coat and would be deemed a 'plonker' in modern society” (Urban Dictionary, 2010). This identification might be adopted such a man like Gastby that is not elit in reality though he wears fancy clothes and tries to be a real gentleman. We are informed in a particular place of the TT that Gatsby is taught everything about being a gentleman by Dan Cody whom Gatsby picks up the phrase “*Old Sport*”. Dan Cody is an alcoholic millionaire and at the same time has blue blood. So, Gatsby may have taken that phrase to be able to act like a real gentlemen. The detailed expression of this phrase which is mentioned in a literary rooted work (the novel with the same

name) is explained with reference to this original work in another site called “Literary Devices: Definition and Examples of Literary Terms” (2017) in respect of its source of core, origin, meaning and usage. In terms of its core, the purpose of the phrase is to lay emphasis on the impact of Gatsby’s outlook to Nick as well as to others. Besides, the use of unoriginal language shows Gatsby is not authentic, not a real noble. As its source of origin Gatsby says this phrase for his friend and neighbor Nick and the readers of the novel and naturally to the audience of the film with TT to draw the attention of his high social status, and short time spent in Oxford as a student, because Oxford is thought to be a school for “old money”. It also emphasizes that he could not exactly understand how the old money works. In respect to its meaning, the phrase actually implies that he wishes to follow a lifestyle of old money and attain characteristics of an elite and rich man (Literary Devices: Definition and Examples of Literary Terms 2017). The repeated use of “old sport” throughout the story reflects Gatsby’s conviction efforts that his wealth and privilege are inherited as if he had enjoyed them all his life though he belongs to the lower class (Dilworth 2009). He constantly calls Nick this phrase, therefore, Nick neither likes him nor trusts him. Since he is not honest to Nick, he uses this chummy term and expresses his mild friendliness for Nick (Literary Devices: Definition and Examples of Literary Terms 2017). As for its usage, the phrase is as a part of casual and old expressions of calling friends, especially male friends, like some old expressions such as “old bean, old chap” etc. while this term has become really outdated these days as its modern versions of “bro, sis, buddy, and mate and etc. are used (Literary Devices: Definition and Examples of Literary Terms 2017). All these meanings implied in the TT are evident below in the tables:

Table 4.77. 2nd Rule: Culturel transfer through offer of information; “*Old Sport*”

<p>ST</p> <p>Gatsby: <i>He was all right, old Dan. He taught me everything. How to dress, act and speak like a gentleman. Gatsby. Jay Gatsby... old sport?</i></p> <p>Nick: <i>Gatsby hoped to inherit Cody's fortune. But when Cody died Gatsby was cheated of his inheritance by Cody's family. He'd been left with the ability to play the gentleman but he was once again dirt-poor.</i></p> <p>TT</p> <p>Gatsby: <i>İyi bir adamdı yaşlı Dan. Bana her şeyi öğretti. Bir centilmen gibi nasıl giyinileceğini, davranılacağını ve konuşulacağını öğretti. Jay Gatsby. İyi görünüyor, değil mi? ... Azizim!</i></p> <p>Nick: <i>Gatsby Cody'nin servetini miras almayı umdu. Ama Cody öldüğünde ailesi Gatsby'i miras konusunda kandırmış. Centilmen rolü oynama yeteneği ona kalmış ama bir kere daha fakir biriymiş</i></p>
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Tom humiliates Gatsby because such expressions are not originally expected to be uttered by new money society members such as Gatsby as shown in the table below:

Table 4.78. 2nd Rule: Culturel transfer through offer of information; “Old Sport”

<p>ST</p> <p>Gatsby: <i>Why not let her alone, old sport?</i></p> <p>Tom: <i>That's a great expression of yours, isn't it?</i></p> <p>Gatsby: <i>What is?</i></p> <p>Tom: <i>"Old sport". Where'd you pick it up?</i></p> <p>TT</p> <p>Gatsby: <i>Sen onu neden rahat bırakmıyorsun azizim?</i></p> <p>Tom: <i>Bu senin büyük lafın, değil mi?</i></p> <p>Gatsby: <i>Ne o?</i></p> <p>Tom: <i>"Azizim". Nereden kaptın bu lafı?</i></p>

In the tables above and below it is seen how Gatsby adopted this famous expression; “azizim” in his speech and says it to everyone around him without discriminating the people around him rich, upper-class ones or not:

Table 4.79. 2nd Rule: Culturel transfer through offer of information; “Old Sport”

<p>ST</p> <p>Gatsby: <i>I beg your pardon, old sport. It's just... It's so sad, because it's so hard to make her understand. It's so hard to make her understand.</i></p> <p>TT</p> <p>Gatsby: <i>Kusura bakma azizim ama durum çok vahim çünkü anlamasını sağlamak çok zor. Anlamasını sağlamak o kadar zor ki...</i></p>
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Above again, Gatsby utters the same phrase to Nick who cannot be assumed as old-moneyed upper class rich man. Nick has a noble identity, middle-classed status but not rich enough to be supposed as rich as Buchanans. Although calling everybody “old sport” is a British expression without discrimination uncovers Gatsby’s underlying American character. In his critique of the *The Great Gatsby*, Hollister (2014) evaluates this behaviour of Gatsby or his affectation of a British accent and his claim to have attended Oxford can be the hints of the traditional American inferiority complex which Tom claims frequently in TT. We see Gatsby’s famous expression again in the two examples below:

Table 4.80. 2nd Rule: Culturel transfer through offer of information; “Old Sport”

<p>ST</p> <p>Gatsby: <i>She has to go to Tom and tell him that she never loved him. I just need to give her more time, old sport. More time. Don't worry, old sport, don't worry. I can protect her here. Good night, old sport. You're wrong about the past, old sport! You're wrong!</i></p>
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TT

Gatsby: *Onun Tom'a gidip onu asla sevmediğini söylemesi gerekli. Sadece ona biraz daha vakit tanımam gerekiyor azizim. Biraz daha vakit, endişelenme azizim, endişelenme. Onu burada koruyabilirim. İyi geceler azizim. Geçmiş hakkında yanıyorsun azizim! Yanıyorsun!*

Table 4.81. 2nd Rule: Culturel transfer through offer of information; “*Old Sport*”

ST

Gatsby: *Night, old sport. Good night.*

Nick: *Thank you.*

TT

Gatsby: *İyi geceler azizim. İyi geceler.*

Nick: *Teşekkürler.*

Having analyzed the examples for the depiction of The Jazz Age; at the beginning with historical facts and events, then socicultural issues, now at last the morals will be touched upon to complete the actual picture with the examples under the titles of the faith in God, immorality, adultery, corrupted families, hypocrisy, bootlegging and humiliation of the poors. As Nick’s reported in TT; “*Ahlak anlayışı daha gevşekti*” in 1920s America mostly because the citizens started to loose the faith in God. The tables below can be given to support Nick’s blief:

Table 4.82. 2nd Rule: Culturel transfer through offer of information; “*God*”

ST

Nick: *This fantastic farm was ever watched by Dr. T.J. Eckleburg, a forgotten oculist whose eyes brooded over it all like the eyes of God.*

TT

Nick: *Bu harika yer Dr. T.J. Heckelburg tarafından sürekli gözetim altındaydı, gözleri her şeyin üzerinde olan unutulmuş bir göz doktoru sanki Tanrı'nın gözleri gibi.*

Above in TT it can be concluded that God is symbolized with “*Dr. T.J. Eckleburg gözleri her şeyin üzerinde olan unutulmuş bir göz doktoru*” which is actually on a billboard, namely an unreal image aside and forgotten by American society.

Table 4.83. 2nd Rule: Culturel transfer through offer of information; “*God*”

ST

George Wilson: *Don't you lie to me! Hey, where'd you get these from? You might fool me, but you don't fool God! God sees everything!*

TT

George Wilson: *Bana yalan söyleyeyim deme! Hey, bunu nereden buldun? Beni kandırabilirsin ama Tanrı'yı kandıramazsın! Tanrı her şeyi görür!*

George Wilson who is Myrtle's husband symbolizes the minority of Americans who did not lose their faith in God. Above in the dialogue in TT between George and Myrtle this is seen clearly:

Table 4.84. 2nd Rule: Cultural transfer through offer of information; "God"

ST

The woman in the party at Gatsby's: *I heard he killed a man once.*

The man in the party Gatsby's: *Kills for fun, free of charge.*

Another man in the party at Gatsby's: *True. He's certainly richer than God.*

Nick: *You don't really believe he killed a man, do you?*

Jordan: *Let's go find him and you can ask him yourself.*

TT

Gatsby'nin partisindeki kadın: *Bir zamanlar birini öldürmüş diye duydum.*

Gatsby'nin partisindeki adam: *Doğru. Eğlencesine öldürüyormuş. Bedavaya.*

Partideki bir diğer adam: *Tanrı'dan daha zengin olduğu ortada.*

Nick: *Onun gerçekten de birini öldürdüğüne inanmıyorsun değil mi?*

Jordan: *Gel onu bulalım da bu soruyu ona kendin sorabilirsin.*

In the table above the reference of God passes into a rumour about Gatsby. Generally, God is seen with a fake portrayal of Americans such as a forgotten oculist or in artificial situations or a part of rumours. That confirms the lack of faith in God. Similarly below, God is viewed as the father of Gatsby as we see in TT which again finished with a disappointing end with the murder of Gatsby. In all references as below in TT, God is presented with flu, unreal, fake or disappointing events. In the table below, Gatsby's ideals for an enlightened future as a son of God also finishes with a disappointing end with his murder.

Table 4.85. 2nd Rule: Cultural transfer through offer of information; "God"

ST

Nick: *...His parents were dirt-poor farmers from North Dakota. But he never accepted them as his parents at all. In his own imagination, he was a son of God destined for future glory.*

TT

Nick: *...Annesi babası North Dakota'lı aşırı yoksul birer çiftçiymiş. Ama Gatsby onları ailesi olarak bile kabul etmemiş. Kendi hayal dünyasında, o tanrının oğluymuş. Kaderinde zaferler varmış.*

Another important title about the depiction of morals of the Jazz Age can be detailed with the title of immorality. Below the situation of Tom with his wife and mistress is shown as an example in TT:

Table 4.86. 2nd Rule: Culturel transfer through offer of information; “Immorality”

<p>ST</p> <p>George: <i>I need money real bad.</i></p> <p>Tom: <i>What?</i></p> <p>George: <i>My wife and I, we wanna go West.</i></p> <p>Tom: <i>Oh, your wife does?</i></p> <p>Nick: <i>Tom was feeling the hot whips of panic. His mistress and wife an hour ago so secure were both slipping from his control.</i></p> <p>TT</p> <p>George: <i>Acayip fena paraya ihtiyacım var.</i></p> <p>Tom: <i>Ne?</i></p> <p>George: <i>Karımla beraber batıya gitmek istiyoruz.</i></p> <p>Tom: <i>Karın öyle mi istiyor?</i></p> <p>Nick: <i>Tom paniğin sıcak kamçılarını hissediyordu. Daha bir saat önce elininaltında olan karısı ve metresi şimdi kontrolünden kayıp gidiyordu.</i></p>
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Below Daisy displays another example of immorality complementing Gatsby as a married woman just near her husband Tom:

Table 4.87. 2nd Rule: Culturel transfer through offer of information; “Immorality”

<p>ST</p> <p>Gatsby: <i>Daisy.</i></p> <p>Daisy: <i>You look so cool. You always look so cool like the advertisement of the man in Times Square. The man in the cool, beautiful shirts.</i></p> <p>Nick: <i>She had told Gatsby that she loved him and Tom had seen.</i></p> <p>TT</p> <p>Gatsby: <i>Daisy?</i></p> <p>Daisy: <i>Çok havalı görünüyorsun. Hep böyle havalı görünüür. Times Meydanı'ndaki reklamdaki adam gibi. Havalı, hoş giysili adam hani.</i></p> <p>Nick: <i>Gatsby'e onu sevdiğini söylemişti ve Tom da bunu fark etmişti.</i></p>
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In the following table in TT we see Gatsby and Nick on Gatsby’s car on their way for lunch and stopped by a traffic police but when policeman looks at the name on the card he apologizes Gatsby suprisingly and goes ahead. This shows the illegal relation of bootleggers with police department in 1920s. Here this illegal relations are given as an offer of information which constitutes a dimension of the multi immoral situation in The Jazz Age:

Table 4.88. 2nd Rule: Culturel transfer through offer of information; “Immorality”

<p>ST</p> <p>Traffic police: Pull over! Pull over to the curb!</p> <p>Gatsby: All right, old sport. All right.</p> <p>Traffic police: Right you are! I'll know you next time. Mr. Gatsby! Excuse me!</p> <p>Gatsby: Teşekkürler.</p> <p>Nick: One of your old Oxford pals?</p> <p>Gatsby: Well, I was able to do the commissioner a favor once. He sends me a Christmas card every year. I imagine he'll be at lunch, too.</p> <p>TT</p> <p>Traffic police: Kenara çek! Arabayı kenara çek!</p> <p>Gatsby: Pekâlâ azizim, pekâlâ!</p> <p>Traffic police: Pekâlâ, bir dahaki sefere sizi tanırım Bay Gatsby! Özür dilerim!</p> <p>Gatsby: Teşekkürler.</p> <p>Nick: Eski Oxford arkadaşlarından mıydı?</p> <p>Gatsby: Yani ben bir keresinde komisere bir iyilik yapmışım da. Her sene bana bir Noel kartı gönderir. Zannedersen o da yemekte olacaktır.</p>

In the table below in TT, we are shown that Gatsby suggests another occupation to Nick to be able to convince him to arrange a meeting with Daisy. This shocks Nick and feels the necessity to remember Gatsby that he is doing “just a favour”. This shows that even a favour is thought to be done in correspond to something which is another example of low moral motives that exist in 1920s.

Table 4.89. 2nd Rule: Culturel transfer through offer of information; “Immorality”

<p>ST</p> <p>Gatsby: If you'll forgive me, you see, I happen to run a little business on the side. A sort of sideline. You understand what I'm saying, right? You do sell bonds don't you, old sport?</p> <p>Nick: I'm trying to.</p> <p>Gatsby: Right. Well, happens to be a rather confidential sort of thing but you might make a nice bit of money.</p> <p>Nick: No, thank you. I have my hands full.</p> <p>Gatsby: You wouldn't have to do any business with Wolfsheim, I assure you.</p> <p>Nick: It's a favor, Jay. Just a favor. Yes. Happy to do it.</p> <p>Gatsby: Favor?</p> <p>Nick: Yes.</p> <p>Gatsby: Hmm. Well, good night.</p> <p>Nick: Good night.</p> <p>TT</p> <p>Gatsby: Beni yanlış anlamazsan şimdi benim kenardan yürüttüğüm ufak bir işim var. Bir tür ikinci iş. Yani beni anlıyorsun değil mi? Sen hisse senedi satıyorsun değil mi azizim?</p> <p>Nick: Satmaya çalışıyorum.</p> <p>Gatsby: Peki öyleyse, benim iş biraz gizli bir mesele ama kenarda iyi miktar bir para biriktirebilirsin.</p> <p>Nick: Yok, teşekkürler. Ben oldukça meşgulüm.</p> <p>Gatsby: Wolfsheim ile iş yapmak zorunda olmayacaksın, seni temin ederim.</p> <p>Nick: Bu bir iyilik Jay, sadece bir iyilik. Evet, memnuniyetle yaparım.</p> <p>Gatsby: İyilik mi?</p> <p>Nick: Evet!</p> <p>Gatsby: Öyleyse iyi akşamlar.</p> <p>Nick: İyi akşamlar.</p>
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In the table below, with Nick's bad judgement of himself regarding how he arranged a meeting secretly for her married cousin Daisy with Gatsby, again refers of immoral people in degenerated American society in 1920s:

Table 4.90. 2nd Rule: Culturel transfer through offer of information; "Immorality"

<p>ST</p> <p>Nick: <i>I remember feeling torn. Was it right to bring my cousin Daisy, a married woman together with a man I hardly knew?</i></p> <p>TT</p> <p>Nick: <i>Ortadan ikiye ayrılmış gibi hissettiğimi hatırlıyorum. Kuzenim Daisy'i, evli bir kadını neredeyse hiç tanımadığım bir adamla bir araya getirmek doğru muydu?</i></p>

The immorality which seems to be very common in modern America with low religious beliefs that obvious above naturally caused people to get involved in adultery. The references of adultery are sequenced as the followings:

Table 4.91. 2nd Rule: Culturel transfer through offer of information; "Adultery"

<p>ST</p> <p>Nick: <i>I'm not comfortable. Daisy's my cousin.</i></p> <p>Tom: <i>Listen, I know you like to watch. I remember that from college.</i></p> <p>Nick: <i>That's not what...</i></p> <p>Tom: <i>No, no, no, I don't make any judgment.</i></p> <p>TT</p> <p>Nick: <i>Tom, burada kendimi rahat hissetmiyorum. Daisy benim kuzenim.</i></p> <p>Tom: <i>İzlemekten hoşlandığını ona söylerim. Kolejden öyle hatırlıyorum.</i></p> <p>Nick: <i>Hayır, öyle değil...</i></p> <p>Tom: <i>Hayır, hayır, hayır. Ben seni yargılamıyorum</i></p>

The chat between Tom and Nick above in TT shows how Tom tries to convince Nick to have an affair with Catherine in the apartment he rented for his mistress Myrtle as if it was something ordinary though Nick feels uncomfortable. Another similar case exists when Daisy warns Tom at Plaza Hotel in front of Gatsby, Nick and Jordan as below:

Table 4.92. 2nd Rule: Culturel transfer through offer of information; “Adultery”

ST**Daisy:** *Please have a little self-control.***Tom:** *Self-control? Oh, I suppose, the latest thing is to sit back and let Mr. Nobody from Nowhere make love to your wife. Well, if that's the idea you can count me out. See, nowadays people begin by sneering at family life and family institutions...***TT****Daisy:** *Lütfen kendine biraz hakim ol.***Tom:** *Kendime hakim mi olayım? Zannedersenem son moda arkana yaslanıp bilinmedik bir yerden çıkıp gelen tanınmadık kişinin karınla sevişmesine izin vermek olmuş. Eğer fikir buyusa beni yok sayabilirsiniz. İşte bu günlerde insanlar aile hayatını, aile kurumlarını hiçe saymaya başladı...*

Tom who opposes “*aile hayatını, aile kurumlarını hiçe sayma...*” above in TT actually has many affairs before and now as we are told by his wife in TT as below:

Table 4.93. 2nd Rule: Culturel transfer through offer of information; “Adultery”

ST**Daisy:** *You know why we left Chicago? I'm surprised they didn't treat you to the story of that little spree!***Gatsby:** *That's all over now, Daisy, darling. That's all over.***TT****Daisy:** *Chicago'dan neden ayrıldık biliyor musun? Sana o küçük aile hikâyesini anlatmamış olmalarına şaşırırım!***Gatsby:** *Tamam, her şey bitti artık Daisy, canım her şey bitti.*

Even when he tells his love to Daisy, Tom cannot help himself mentioning about his affairs in TT as below:

Table 4.94. 2nd Rule: Culturel transfer through offer of information; “Adultery”

ST**Tom:** *I love you, Daisy. Now, once in a while I go off on a spree. I always come back.***Gatsby:** *A spree!***Tom:** *And in my heart I love her all the time.***Daisy:** *You're revolting.***TT****Tom:** *Seni seviyorum Daisy. Gerçi arada bir aile yapıyorum ama hep sana geri dönüyorum.***Gatsby:** *Alemmiş!***Tom:** *Ve kalbimin derinliklerinde onu sürekli seviyorum.***Daisy:** *Beni tiksindiriyorsun.*

Having partied in the secret apartment with Myrtle, Tom punches her nose saying her “*You whore!*” after their discussion about Daisy in TT as evident below:

Table 4.95. 2nd Rule: Culturel transfer through offer of information; “Adultery”

<p>ST</p> <p>Tom: <i>You have got no right to speak her name!</i> Myrtle: <i>Daisy, Daisy, Daisy!</i> Tom: <i>You got no right to speak her name!</i> Myrtle: <i>I'll speak her name whenever...</i> <i>(Tom punches Myrtle.)</i> Myrtle: <i>Oh, my God, you are crazy!</i> Tom: <i>You whore!</i></p> <p>TT</p> <p>Tom: <i>Onun ismini ağzına almaya hakkın yok!</i> Myrtle: <i>Daisy, Daisy, Daisy.</i> Tom: <i>Onun adını ağzına alma hakkın yok!</i> Myrtle: <i>Ne zaman istersem onun adını...</i> <i>(Tom Myrtle' a yumruk atar.)</i> Myrtle: <i>Aman Tanrım! Sen delirmişsin!</i> Tom: <i>Sen orospunun tekisin!</i></p>

Another adultery instance is told by Jordan about Tom as below:

Table 4.96. 2nd Rule: Culturel transfer through offer of information; “Adultery”

<p>ST</p> <p>Jordan: <i>After the honeymoon, I saw them in Santa Barbara. Well, it was touching, really. I'd never seen a girl so in love with her husband. A week later, Tom crashed his car. The girl with him was a chambermaid at the Santa Barbara Hotel. It got into all the papers.</i></p> <p>TT</p> <p>Jordan: <i>Balayından sonra onları Santa Barbara'da gördüm. Çok dokunaktıydı aslında. Daha önce kocasına hiç bu kadar aşık bir kız görmemiştim. Bir hafta sonra Tom arabasıyla kaza yaptı. Yanındaki kadın Santa Barbara otelinin oda hizmetçisiydi. Olay tüm gazetelere yansıdı.</i></p>

Again we see two scenes of adultery in TT in the party that Nick is involved in the secret apartment that Tom rented for his affairs:

Table 4.97. 2nd Rule: Culturel transfer through offer of information; “Adultery”

<p>ST</p> <p>Nick: <i>I had been drunk just twice in my life. And the second time was that afternoon. That night, in the hidden flat that Tom kept for Myrtle we were buoyed by a sort of chemical madness. A willingness of the heart that burst thunderously upon us all.</i></p> <p>TT</p> <p>Nick: <i>Hayatımda sadece iki kere sarhoş olmuşum. Ve ikinci kez olan bu öğlendi. Tom'un Myrtle için tuttuğu o gizli dairedeki gecebir tür kimyasal çılgınlığın verdiği bir neşe içerisindeydik. Kalplerimizden gümbürtülü bir şekilde hepimizin üzerine gelen bir isteklilik dalgası vardı.</i></p>

Table 4.98. 2nd Rule: Culturel transfer through offer of information; “Adultery”

ST

Nick: *And suddenly, I began to like New York. This is better than the Yale Club. High over the city our yellow windows must have contributed their share of human secrets to the casual watcher in the street. And I was him too looking up and wondering I was within and without. Enchanted and repelled by the inexhaustible variety of life.*

TT

Nick: *Ve birden New York'tan hoşlanmaya başladım. Bu Yale Club'dan daha iyi. Şehrin tepesinde sarı pencerelerimiz insan sırlarına dair onların paylarına da katkıda bulunmuştur. Sokakta buraya bakan herhangi bir kişi aynı zamanda ben bir de oydum. Yukarı bakıp düşünüyordum. Olaylara hem dahildim, hem de değil. Hayatın sayısız çeşitliliği beni hem mest etmişti hem de kendinden uzaklaştırmıştı.*

The references of adultery which are assumed as an ordinary thing in 1920s morality, naturally become the cause of unhappy, corrupted families as we detect from the examples in TT as below:

Table 4.99. 2nd Rule: Culture transfer through offer of information; “Corrupted Families”

ST

George Wilson: Myrtle why don't you entertain? Hurry up.

Tom: Hi.

Myrtle: Hi. Mr. Buchanan.

George Wilson: Candy?

Tom: No, thank you.

George Wilson: No?

Tom: Mrs. Wilson, Nick Carraway.

Myrtle: Oh. A pleasure.

Tom: Nick's a writer.

Myrtle: Oh.

Nick: I'm in bonds actually.

Tom: I want you get on the next train.

Myrtle: Now?

Tom: Yes.

Myrtle: Can we get the dog for the apartment?

Tom: Whatever you want.

George Wilson: Hey, Mr. Buchanan! You want a soda?

Tom: I'm fine.

George Wilson: No?

Tom: Call your sister. She'll like him.

Nick: No, no, no. That's all right, thank you.

Myrtle: Catherine's said to be very good-looking by people who know.

Nick: Oh, really, I can't.

Tom: Hey-You wanna embarrass Myrtle? That's rude.

TT

George Wilson: Mirt, sen neden onlarla ilgilenmiyorsun?

Myrtle: Evet. Evet, ben... Merhaba.

Tom: Merhaba.

George Wilson: Buchanan şeker ister misin?

Tom: Hayır! Teşekkürler.

George Wilson: İstemiyor musun?

Tom: Bayan Wilson.

George Wilson: Peki.

Tom: Bu Nick Carraway.

Myrtle: Memnun oldum.

Tom: Nick yazardır.

Nick: Öyle mi?

Nick: Aslında ben senet işindeyim.

Tom: Senden gelecek trene binmeni istiyorum.

Myrtle: Şimdi mi?

Tom: Evet.

Myrtle: Daire için köpeği de alabilir miyiz?

Tom: Ne istersen.

George Wilson: Bay Buchanan, soda ister misiniz?

Tom: Ben böyle iyiyim.

George Wilson: İstemiyor musunuz?

Tom: Kardeşini de ara, ondan hoşlanır.

Nick: Hayır, hayır, hayır. Gerek yok, teşekkürler.

Myrtle: İşini bilen herkes Catherine'in çok güzel olduğunu söylüyor.

Nick: Cidden, olmaz.

Tom: Myrtle'ı utandırmak istemezsin değil mi? Çok kaba olur.

Above it is obvious that Tom who are supposed to have business relations and an ordinary client of George Wilson is arranging his affair with Myrtle in fact while Wilson is preparing something to drink for them without any knowledge of his wife and Tom's relation ironically. Here Tom and Myrtle corrupt their family life cheating their spouses.

Table 4.100. 2nd Rule: Culturel transfer through offer of information; "Corrupted Families"

ST

Gatsby: *Your wife doesn't love you. She never loved you. You see, she loves me.*

Tom: *You must be crazy.*

Gatsby: *No, old sport. No, you see, she never loved you. She only married you because I was poor and she was tired of waiting. It was a terrible, terrible mistake, but in her heart, in her heart, she never loved anyone but me.*

TT

Gatsby: *Karın seni sevmiyor! Seni hiç sevmemi. O beni seviyor.*

Tom: *Çıldırılmış olmalısın.*

Gatsby: *Hayır azizim. Hayır, anlayacağın O seni hiç sevmemi. Seninle sadece beklemekten yorgun düştiğü ve ben yorgun olduğum için evlendi. Çok, çok korkunç bir hataydıama kalbinde, kalbinde benden başka kimseyi sevmemi.*

Above, as similar to prior table, this time Tom learns how his family is in a big danger by the words of an another man having a love affair with his wife. What is more; Gatsby shows how Daisy's and Tom's family relation was ruined by asking for Daisy to tell they love eachother in front of Tom as below:

Table 4.101. 2nd Rule: Culturel transfer through offer of information; "Corrupted Families"

ST

Tom: *You've been seeing himfor five years?*

Gatsby: *No, no, no, not seeing... Not seeing, we couldn't. But both of us loved each other all that. Didn't we?*

Tom: *Oh, that's all. Ha-ha-ha! You're crazy! I can't speak aboutwhat happened five years ago because I didn't know Daisy then. And I'll be damned if I see how you got within a mile of her unless you brought the groceries to the back door. But all the rest of that is a Goddamn lie.*

TT

Tom: *Onunla 5 senedir görüşüyor musunuz?*

Gatsby: *Hayır, hayır. Hayır, görüşmüyoruz. Görüşmüyoruz, görüşemedik ama ikimiz de bunca zamandır birbirimizi seviyoruz, değil mi?*

Tom: *Hepsi bu kadar mı? Sen delirmişsin! Ben 5 yıl önce olanlardan konuşamam. Çünkü o zamanlar Daisy'i tanımıyordum. Ayrıca onun bir kilometre bile yakınına nasıl girdiğini biliyorsam Arap olayım. Tabii arka kapıdan ona malzeme getirdiyse orası ayrı. Ama geri kalan her şey bir yalandan ibaret!*

Finally for the complicated, corrupted and ruined case of family lifes in 1920s; Catherine's sentence can be referred in TT:

Table 4.102. 2nd Rule: Culturel transfer through offer of information; "Corrupted Families"

ST

Catherine: *Neither of them can stand the person they're married to.*

Nick: *Doesn't she like Wilson either?*

TT

Catherine: *İkisi de eşlerine hiç katlanamıyorlar.*

Nick: *O Wilson'ı da mı sevmiyor?*

Hypocrisy; the other element that has to be considered while analyzing the morality in Jazz Age in TT. Below it is seen in the table Nick's criticism of Tom and Daisy who are the symbol of hypocrisy and selfishness of the society in the Jazz Age:

Table 4.103. 2nd Rule: Culturel transfer through offer of information; "Hypocrisy"

ST

Nick: *They were careless people, Tom and Daisy. They smashed up things and people and then retreated back into their money and their vast carelessness. Hey- Hey! Get out of here! Go on! Get the hell out of here! I rang, I wrote, I implored. But not a single one of the sparkling hundreds that enjoyed his hospitality attended the funeral. And from Daisy not even a flower. I was all he had. The only one who cared.*

TT

Nick: *Tom ve Daisy umursamaz kişilerdi. Her şeyi, her kesi mahvettiler sonra da paralarına ve devasa umursamazlıklarına geri döndüler. Defolun gidin buradan! Hadi! Defolun gidin! Çanlar çaldım, yazdım, yalvardım yakardım. Ama konukseverliğinin zevkini çıkaran o yüzlerce kişiden biri bile cenazeye katılmadı. Ve Daisy'den bir çiçek bile gelmedi. Sadece bana sahipti. Ona değer veren tek kişi bendim.*

Repeatedly we are shown people's hypocrisy in TT as in the ambiguous and unsincere expressions of Daisy:

Table 4.104. 2nd Rule: Culturel transfer through offer of information; "Hypocrisy"

ST

Daisy: *I did love him once, but I loved you too.*

Gatsby: *You loved me too? You loved me... ?*

Tom: *Even that is a lie! She didn't know you were alive!*

TT

Daisy: *Bir keresinde onu sevmiştim. Ama seni de sevdim.*

Gatsby: *Onu sevdin ama beni de mi sevmiştin? Sen beni...*

Tom: *Bu bile bir yalan! Senin hayatta olduğunu bilmiyordun!*

Nick reveals again the hypocritical manners of others around him by complementing Gatsby as he is different from others:

Table 4.105. 2nd Rule: Culturel transfer through offer of information; “Hypocrisy”

<p>ST</p> <p>Nick: <i>Jay! They're a rotten crowd. You're worth the whole damn bunch put together. I was always glad I said that. It was the only compliment I ever paid him.</i></p> <p>TT</p> <p>Nick: <i>Jay! Onların hepsi çürük. Hepsi bir araya gelse bir sen edemezler. İyi ki ona öyle demişim. Ona söylediğim tek iltifat buydu.</i></p>

Nick is seen again in TT who is talking himself to show the hypocrisy they carry in their minds and hearts for the innocent people deep down which could be a symbol of all American Society:

Table 4.106. 2nd Rule: Culturel transfer through offer of information; “Hypocrisy”

<p>ST</p> <p>Nick: <i>I remembered how we had all come to Gatsby's and guessed at his corruption while he stood before us concealing an incorruptible dream.</i></p> <p>TT</p> <p>Nick: <i>Hep beraber Gatsby'nin evine gelip onun yolsuzluklarını tahmin etmeye çalıştığımızı hatırladım. Oysa yolsuzlukla alakası olmayan rüyasını bizden gizleyerek karşımıza çıkıyordu.</i></p>

In the table below in TT, Tom is seen lying about the death of Myrtle with the aim of manipulating Wilson in a wrong way:

Table 4.107. 2nd Rule: Culturel transfer through offer of information; “Hypocrisy”

<p>ST</p> <p>George Wilson: <i>Who owns the yellow car?</i></p> <p>Tom: <i>A fellow named Gatsby. Jay Gatsby. He's a crook, George. Yes. Throws those parties the papers are always talking about.</i></p> <p>George Wilson: <i>Maybe he was the one that was fooling around with Myrtle. Maybe that's why he killed her.</i></p> <p>Tom: <i>Yeah, maybe.</i></p> <p>TT</p> <p>George Wilson: <i>Sarı araba kimin?</i></p> <p>Tom: <i>Gatsby adındaki bir adamın. Jay Gatsby'nin. O bir düzenbaz George. O herkesin gazetelerde bahsettiği şu partileri veren kişi.</i></p> <p>George Wilson: <i>Belki de Myrtle ile oynaşan kişi de odur. Belki de onu bu yüzden öldürmüştür!</i></p> <p>Tom: <i>Evet, belki.</i></p>
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Again Tom is seen as a real hypocrat who lies about Myrtle whom he was very closely know to protect himself from troubles.

Table 4.108. 2nd Rule: Culturel transfer through offer of information; “*Hypocrisy*”

<p>ST</p> <p>Policeman: <i>You knew her, eh?</i></p> <p>Tom: <i>Not really. No.</i></p> <p>Policeman: <i>Sir, I gotta ask you to step back, sir?</i></p> <p>Tom: <i>So, what happened?</i></p> <p>Policeman: <i>She ran out in the road.</i></p> <p>TT</p> <p>Polis: <i>Onu tanyorsunuz, değil mi?</i></p> <p>Tom: <i>Pek sayılmaz, hayır.</i></p> <p>Polis: <i>Pekâlâ, geri çekilebilir misiniz bayım?</i></p> <p>Tom: <i>Ne olmuş?</i></p> <p>Polis: <i>Yola fırlamış.</i></p>
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Another title which is related with the morals of the time is bootlegging which raged America and made many people illegally rich like Gatsby and his friend Wolfsheim. In TT, Tom implies this illegal activities of Gatsby:

Table 4.109. 2nd Rule: Culturel transfer through offer of information; “*Bootlegging*”

<p>ST</p> <p>Tom: <i>Mr. Gatsby would you be good enough to takemy coupe, and I'll drive everyone else in your circus wagon?</i></p> <p>Gatsby: <i>I don't think there's much gas, old sport. No, plenty of gas.</i></p> <p>Tom: <i>Well, if I run out, I'll stop at a drugstore. I hear you can buy anything at a drugstore nowadays.</i></p> <p>TT</p> <p>Tom: <i>Bay Gatsby, acaba benim spor arabamla gidebilir misiniz? Ben de diğer herkesi sizin sirk vagonunuzda götürüyüm.</i></p> <p>Gatsby: <i>Fazla benzin kaldığını sanmıyorum azizim.</i></p> <p>Tom: <i>Yok canım. Yeterince benzin var. Biterse ben de bir eczaneye uğrarım. Bu günlerde eczanelerden her şeyin alınabildiğini duydum.</i></p>
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In another scene in TT, Tom explains the truth about Gatsby’s bootlegging business without any hesitation:

Table 4.110. 2nd Rule: Culturel transfer through offer of information; “Bootlegging”

ST

Tom: *I made an investigation into your affairs. You're one of Meyer Wolfshiem's bunch.*

Daisy: *Please, let's go home!*

Tom: *See, he and this Wolfshiem they bought up drugstores. And sold bootlegged alcohol over the counter.*

Gatsby: *What about it, old sport?*

Tom: *Don't you call me "old sport". And this drugstore business is just small change compared to this bonds stunt that you and Wolfshiem have got going.*

Gatsby: *Your friend Walter Chase isn't too proud to come in?*

Tom: *I gave you that some thought. How does a reputable banker like Walter Chase find himself up to his eyeballs in debt?*

Gatsby: *I'll tell you.*

Tom: *To a little kike like Wolfshiem!*

Gatsby: *It's called greed, old sport.*

Tom: *That's right! And you have half of Wall Street out there swilling your free booze at that fun park every weekend.*

TT

Tom: *Şöyle ki, yaptığınız işler üzerine ufak bir soruşturma yaptım. Siz Meyer Wolfsheim'in adamlarındansınız.*

Daisy: *Lütfen, hadi eve gidelim!*

Tom: *Şimdi o ve bu Wolfsheim bir sürü eczane satın almışlar ve el altından kaçak alkol satmışlar.*

Gatsby: *Ne olmuş yani azizim?*

Tom: *Bana "azizim" deme sakın! Ve bu eczane işi Wolfsheim ile çevirdiğiniz diğer işlere kıyasla oldukça ufak kalıyor.*

Gatsby: *Arkadaşın Walter Chase işin içine girmeyecek kadar gururluymuş.*

Tom: *Bu konuya iyice kafa yordum. Nasıl oluyor da Walter Chase gibi saygın bir bankacı boğazına kadar borca batabiliyor?*

Gatsby: *Ben sana nasıl oluyor anlatayım.*

Tom: *Hem de Wolfsheim gibi bir adiyel!*

Gatsby: *Buna açgözlülük deniyor azizim.*

Tom: *Tabii ya. Ve her hafta sonu şu eğlence parkında Wall Street'in yarısını bedava içkinle dolduruyorsun.*

Below in TT, Tom explains about new moneyed people are illegally have their wealth through bootlegging:

Table 4.111. 2nd Rule: Culturel transfer through offer of information; “Bootlegging”

ST

Nick: *And it was the same question on Tom's mind when he accompanied Daisy to one of Gatsby's glittering parties.*

Gatsby: *I'll be right back.*

Tom: *You know, a lot of these newly rich people are just filthy bootleggers.*

Daisy: *Not Gatsby. He's a businessman. He owned a lot of drugstores.*

Tom: *Businessman!*

TT

Nick: *Ve Daisy'i Gatsby'nin dopdolu partilerinden birine eşlik ettiğinde Tom'un aklındaki soru da buydu.*

Gatsby: *Etrafa bakınadurun. Ben hemen dönerim.*

Tom: *Tüm bu yeni zenginler adı birer kaçakçıdan ibaret, biliyorsunuz değil mi?*

Daisy: *Gatsby değil. O bir iş adamı, bir sürü eczanesi var.*

Tom: *İş adamı mı?*

Again Tom reveals Gatsby's business is being a bootlegger with great pleasure to Daisy in TT:

Table 4.112. 2nd Rule: Culturel transfer through offer of information; "Bootlegging"

ST

Tom: *Daisy? Daisy! Can't you see who this guy is with his house and his parties and his fancy clothes? He is just a front for Wolfsheim, a gangster to get his claws into respectable folk like Walter Chase!*

TT

Tom: *Daisy? Daisy! Bu adamın kim olduğunu göremiyor musun? Bu eviyle ve partileriyle ve süslü elbiseleriyle? O sadece Wolfsheim'in, bir gangsterin yüzü! O'nun Walter Chase gibi saygıdeğer birine pençelerini geçirebilmesi için var!*

Finally as the last title to be analyzed under the moral depiction of the Jazz Age; humiliation of the poor is referred in many parts of the TT. Below Tom humiliates Gatsby as he was not borned rich and because of this he is not equal to them:

Table 4.113. 2nd Rule: Culturel transfer through offer of information; "Humiliation of poor"

ST

Gatsby: *The only respectable thing about you, old sport, is your money. Your money, that's it. Now I've just as much as you. That means we're equal.*

Tom: *Oh, no. No. We're different. I am. They are. She is. We're all different from you. You see, we were born different. It's in our blood and nothing that you do or say or steal or dream up can ever change that. A girl like Daisy...*

Gatsby: *You shut up! Shut up!*

TT

Gatsby: *Senin saygıdeğer tek yanın azizim, paran. Paran, hepsi bu. Bende de en az senin kadar para var, bu da demek oluyor ki biz eşitiz.*

Tom: *Hayır! Hayır. Farklıyız. Ben farklıyım, onlar farklı, o farklı. Hepimiz senden farklıyız. Bak, biz farklı şekilde doğmuşuz. Bu kanımızda var. Ve yapacağın, söyleyeceğin, çalacağın ya da hayalini kuracağın hiçbir şey bunu değiştiremez. Daisy gibi bir kız...*

Gatsby: *Kapa çeneni sen! Kapa çeneni!*

In TT, we are informed that old moneyedpeople from East Egg just like Tom was born as rich and as a member of upper class live; on the contrary in West Egg new moneyedpeople just as Gatsby who becomes rich later from bootlegging or any other business live. So below in the table, Tom humiliates Nick who lives in West Egg as being "O sosyal yükselişte olan yabancı, sonradan görme tip..." in TT.

Table 4.114. 2nd Rule: Culturel transfer through offer of information; “*Humiliation of poor*”

ST

Tom: So, Nick Daisy tells me that you're over in West Egg throwing your lot in with those social-climbing primitive new-money types.

TT

Tom: Nick, Daisy bana West Egg'de olduğunu söyledi. O sosyal yükselişte olan yabanıl, sonradan görme tiplerle aynı yoldan ilerliyormuşsun.

Again West Egg where newmoneyed live, cited by Jordan in TT again:

Table 4.115. 2nd Rule: Culturel transfer through offer of information; “*Humiliation of poor*”

ST

Jordan: I know somebody in West Egg.

Nick: I don't know a single person that side of the bay.

Jordan: You must know Gatsby.

Nick: Gatsby?

Daisy: What Gatsby?

TT

Jordan: Ben West Egg'de yaşayan birini tanıyorum.

Nick: Koyun o tarafında yaşayan kimseyi tanımıyorum.

Jordan: Ama Gatsby'i tanıyor olmalısın.

Nick: Gatsby mi?

Daisy: Ne Gatsby's?

At a party at Gatsby's the man called Teddy Barton humiliates Nick who is a middle class man labelling him as “*çulsuz döl israfı*” and he goes on humiliating him “*Etrafına bir bak! Zengin kızlar fakir erkeklerle evlenmezler*” in TT as in the table below:

Table 4.116. 2nd Rule: Culturel transfer through offer of information; “*Humiliation of poor*”

ST

Nick: May I have this dance?

Teddy Barton: You penniless pantywaist. I'm stealing her away.

Jordan: Come on. Nick.

Teddy Barton: Look around you! Rich girls don't marry poor boys. She's mine.

TT

Nick: Bu dansı bana bahşeder misiniz?

Teddy Barton: Seni çulsuz döl israfı! İşte böyle! Onu senden çalıyorum Carraway! I'm stealing her away.

Jordan: Hadi Nick!

Teddy Barton: Etrafına bir bak! Zengin kızlar fakir erkeklerle evlenmezler. O benim.

As Reiß and Vermeer assumes; “language is embedded in culture. Translation is seen as a subtype of more general cultural transfer (1984: 13). This cultural transfer come to fruition with the “information offer” whereby a sender “offers” the information to “a receiver and if the communicative act is successful, it will be interpreted by the receiver in a way that is compatible with the sender’s intention and does not give rise to a protest” (Reiß and Vermeer, 1984: 67). Such kind of transfer or offer of information is held by the translator who asks for conveying the depiction of historical facts, sociocultural developments and issues and at last moral situation of American society in 1920s as seen clearly in the translation examples in TT above.

4.3. A TT Does Not Initiate An Offer of Information In A Clearly Reversible Way

Here the core of this principle of Skopos theory is that the goal of the translator is not producing an offer of information in a reversible style. A translator while translating a text, does not feel the need of backtranslation⁴ of the ST. In Skopos theory with Vermeer’s own words it “expands the possibilities of translation, increases the range of possible translation strategies...” (Vermeer, 1989: 42). The reversible way in any translation is not an event under consideration. There exist more preemptible and privileged issues according to Skopos theory; moreover in skopos theory such demands are directed by the readers, clients or target audience. “It is the target readers who will prompt the translator to translate, to paraphrase or even *re-edit* the TT as the most appropriate strategy to be adopted in a given situation” (As-Safi 2000: 38). Generally back translation of a text becomes the point in question when *equivalence* is the motive of the translation due to the fact that in Skopos theory there are many possible translations due to its skopos for a particular ST. Jie (2006) in his article called “On Advertisement Translation in the Perspective of Skopos Theory”, defends that Skopos theory breaks the concept of equivalence in translation making more and various translation types possible and advocating that Skopos theory is a means of primarily operating as an international crosscultural communication. This proves that TTs are not normally thought as reversible because they are already produced for a particular aim as in the tables below:

⁴ Back translation is a translation of a translated text back into the language of the original text, made without reference to the original text, generally with the aim of semantic or coherence comparison between the ST and TT (Di, He, Zhang, Cheng, Wang, Nie, ... & Schnakers, 2017).

Table 4.117. 3rd Rule: Translations are not normally reversible and a source text has many possible translations

<p>ST</p> <p>Gatsby: <i>If it wasn't for the mist we could see the green light.</i></p> <p>Daisy: <i>What green light?</i></p> <p>Gatsby: <i>The one that burns all night at the end of your dock.</i></p> <p>Nick: <i>Possibly it had occurred to Gatsby that the colossal significance of that light had vanished forever. Now it was once again just a green light on a dock. And his count of enchanted objects had diminished one by one.</i></p> <p>TT</p> <p>Gatsby: <i>Sis olmasaydı yeşil ışığı görebilirdik.</i></p> <p>Daisy: <i>Hangi yeşil ışık?</i></p> <p>Gatsby: <i>İskelenizin ucunda gece boyunca yanan ışık.</i></p> <p>Nick: <i>Muhtemelen Gatsby o ışığın büyük öneminin sonsuza dek kaybolduğunu fark etmişti. Şimdi bir kez daha o, iskeledeki yeşil bir ışıktan ibaret olmuştu ve hayatındaki büyülü nesnelerin sayısı bir bir azalmıştı.</i></p>

As the skopos of the film translation of Great Gatsby (2013) is the depiction of The Jazz Age with all the elements it has, the translation has a plain style generally as its main target is preserving the authenticity of the original text to be able to transfer the data without any degeneration. This aim with itself alone erases the possibility of a translation in a reversible way as it will be opposing the unity of Skopos theory.

Table 4.118. 3rd Rule: Translations are not normally reversible and a source text has many possible translations

<p>ST</p> <p>Nick: <i>When I arrived home I noticed that a figure had emerged on my neighbour's dock. And something told me it was Mr. Gatsby. He seemed to be reaching toward something out there in the dark. The green light.</i></p> <p>TT</p> <p>Nick: <i>Eve vardığımda komşumun iskelesinde bir suretin bulunduğunu fark ettim. Ve içimden bir ses bunun Bay Gatsby olduğunu söyledi. Karanlıkta bir şeye doğru uzanıyor gibi görünüyordu. Yeşil ışığa.</i></p>
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In the table above, the plain style or one-to-one match can be viewed easily. Here in TT we observe that the translation goes on with its original flow. Here the need or possibility of a back translation has any point.

Table 4.119. 3rd Rule: Translations are not normally reversible and a source text has many possible translations

<p>ST</p> <p>Gatsby: <i>You see I'm Gatsby.</i></p> <p>Nick: <i>His smile was one of those rare smiles that you may come across four or five times in life. It seemed to understand you and believe in you just as you would like to be understood and believed in.</i></p> <p>Gatsby: <i>Sorry, old sport. I thought you knew.</i></p> <p>Nick: <i>Please just... I don't know what to say. Please forgive me. I've had so much to drink.</i></p> <p>Gatsby: <i>It's quite all right.</i></p> <p>TT</p> <p>Gatsby: <i>Görüyorsun ya ben Gatsby'im.</i></p> <p>Nick: <i>Gülüştü hayatta dört ya da beş kere karşılaşabileceğiniz o gülüşlerden biriydi. Gülüşünde tam senin anlaşılacak, inanılmak istediğin gibi seni anladığını, sana inandığını belirten bir his vardı.</i></p> <p>Gatsby: <i>Pardon azizim, bildiğini sanıyordum.</i></p> <p>Nick: <i>Lütfen, ben... Ne diyeceğimi bilemiyorum, lütfen beni affedin.</i></p> <p>Gatsby: <i>Hiç sorun değil.</i></p> <p>Nick: <i>Çok fazla içtim.</i></p>

In the table above where Gatsby and Nick meets for the first time, a usual dialogue passes between Gatsby and Nick who could not recognize that the man he talks is Gatsby actually. Here the need of a back translation is not even a possibility.

Table 4.120. 3rd Rule: Translations are not normally reversible and a source text has many possible translations

<p>ST</p> <p>Nick: <i>It's a strange coincidence.</i></p> <p>Jordan: <i>What is?</i></p> <p>Nick: <i>The fact that Gatsby's house is just across the bay.</i></p> <p>Jordan: <i>It's no coincidence. He bought that house to be near her. He threw all those parties hoping she'd wander in one night. He constantly asked about Daisy. I was just the first person that knew her.</i></p> <p>Nick: <i>All that for a girl he hasn't seen in five years. And now he just wants me to invite her over to tea. The modesty of it.</i></p> <p>Jordan: <i>Kind of takes your breath away, doesn't it?</i></p> <p>Taxi driver: <i>Evening, sweethearts. Where are you kids going?</i></p> <p>Jordan: <i>Long Island, please.</i></p> <p>Taxi driver: <i>Long Island!</i></p> <p>Nick: <i>And you think I should. I mean, does Daisy want to see Gatsby?</i></p> <p>Jordan: <i>She's absolutely not to know.</i></p> <p>TT</p> <p>Nick: <i>Tuhaf bir tesadüf.</i></p> <p>Jordan: <i>Ne?</i></p> <p>Nick: <i>Gatsby'nin evinin koyun hemen karşısında olması. Tesadüf değil ki. O evi Daisy'nin yakınında olabilmek için aldı. Tüm o partileri bir gece belki gelir diye vermiş. Herkese sürekli Daisy'i soruyormuş. Onu tanıyan karşılaştığı ilk kişi bendim.</i></p> <p>Jordan: <i>Tüm bunların hepsi 5 yıldır görmediği bir kız için. Ve şimdi de benden Daisy'i çaya davet etmemi istiyor. Onun bu alçak gönüllülüğü insanın nefesini kesiyor, değil mi?</i></p> <p>Taksi şoförü: <i>Merhaba tatlım. Nereye gidiyorsunuz bakalım çocuklar?</i></p> <p>Jordan: <i>Long Island lütfen.</i></p> <p>Taksi şoförü: <i>Long Island!</i></p> <p>Daisy: <i>Peki ya sence yapmalı mıyım?</i></p> <p>Nick: <i>Yani Daisy Gatsby'i görmek istiyor mu ki?</i></p> <p>Jordan: <i>Onun kesinlikle bunu bilmemesi gerekiyor.</i></p>

In the Turkish translation of the English subtitles above, as it is seen clearly, there is no need to translate the TT into the source text again. Here the skopos of the translation is just the transmission of the original text into target audience and culture. So here the offer of information is presented in a plain way without the need of proving its credibility in a reversible way.

4.4. A TT Must Be Internally Coherent

Intratextual coherence which placed in Skopos theory as one of the norms, is a concept that connotes a text which is understandable or appealing to target audience or target culture. Du (2012) explains this intratextual coherence that a translation should be in parallel with the readers' communicative situation by which they could understand and interpret the translatum sufficiently with their own cognition. In other words, it is linked to

ST in terms of its transmission successfully to TA. The founders of Skopos theory evaluates this coherence rule as “TT must be interpretable as coherent with the TT receivers’ situation” (Reiss & Vermeer, 1984: 113). In other words, the TT must be translated in such a way that it is coherent for the TT receivers, given their circumstances and knowledge.

Table 4.121. 4th Rule: Intratextual coherence – The TT has to be compatible with the receiver’s cognitive context

<p>ST</p> <p><i>Nick: In my younger and more vulnerable years, my father gave me some advice”. Always try to see the best in people,“ he would say. As a consequence, I 'm inclined to reserve all judgments. But even I have a limit.</i></p> <p>TT</p> <p><i>Nick: Daha genç ve daha zayıf olduğum yıllarımda, babam bana iyi bir öğüt vermişti. "Her daim kişilerin en iyi yanlarını görmeye çalış" derdi. Bunun bir sonucu olarak tüm düşüncelerimi kendime saklama eğilimindeyimdir. Ama benim bile bir sınırim var.</i></p>

In the table above, the harmony, the clarity and the unity in ST can be traced in TT as well.

Table 4.122. 4th Rule: Intratextual coherence – The TT has to be compatible with the receiver’s cognitive context

<p>ST</p> <p><i>Gatsby: You see, after we left New York, she was very nervous. She thought that driving would steady her. But this woman, she rushed out at us. It all happened so quickly. It wasn't her fault, do you see? No one must know that Daisy was driving. Promise me.</i></p> <p><i>Nick: Jay, you should go home and get some rest.</i></p> <p>TT</p> <p><i>Gatsby: Bak, New York'tan ayrıldıktan sonra o çok gergindi. Arabayı kullanmanın sinirlerini yatıştıracağını düşündü. Ama o kadın, bir anda önümüze fırladı. Her şey çok hızlı gerçekleşti. Onun, Daisy'nin hatası değildi. Arabayı Daisy'nin kullandığını kimsenin bilmemesi gerekli. Söz ver bana.</i></p> <p><i>Nick: Jay, sen eve gidip biraz dinlenmelisin.</i></p>
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In the TT above, the sentences and their components seem to be well-established lexically and semantically. The omission of the phrase; “do you see?” in TT does not effect the sentence and the TT’s coherence by the way.

Table 4.123. 4th Rule: Intratextual coherence – The TT has to be compatible with the receiver's cognitive context

<p>ST</p> <p>Jordan: <i>When the war ended Daisy waited but for some unknown reason, Gatsby couldn't return. A year later, Tom Buchanan of Chicago swept in and stole her away. He gave her a string of pearls worth 350,000 dollars. But the morning of the wedding Daisy received a letter. (The scene that Daisy takes and reads the letter. She is crying) ...</i></p> <p>Daisy: <i>Tell them Daisy's changed her mind!</i></p> <p>Daisy's mother: <i>(Coming near Jordan and crying and shouting Daisy) What is this?</i></p> <p>Jordan: <i>Daisy, please!</i></p> <p>Daisy's mother: <i>Hand it to me!</i></p> <p>Daisy: <i>No! Leave me alone!</i></p> <p>Daisy's mother: <i>Jordan, no one must know about this. (Daisy's mother is warning Jordan about the letter)</i></p> <p>.....</p> <p>Nick: <i>What was in the letter?</i></p> <p>Jordan: <i>I don't know. She wouldn't tell me. But it was too late. That day at 5:00, Daisy Fay married Tom Buchanan with more pomp and circumstance than Louisville had ever seen.</i></p> <p>TT</p> <p>Jordan: <i>Savaş sona erdiğinde Daisy bekledi ama bilinmeyen bir nedenden ötürü Gatsby geri dönemedi. Bir sene sonra hayatına Chicago'dan Tom Buchanan girdi ve onun kalbini çaldı. Ona 350.000 dolar değerinde bir inci kolye verdi. Düğün sabahı Daisy bir mektup aldı. (Daisy'nin mektubu aldığı ve okuduğu sahne. Daisy ağlamaktadır)...</i></p> <p>Daisy: <i>Ona Daisy fikrini değiştirmiş deyin!</i></p> <p>Daisy'nin annesi: <i>Bu da ne?</i></p> <p>Jordan: <i>Daisy lütfen!</i></p> <p>Daisy'nin annesi: <i>(Ağlayan ve bağırarak Daisy ve Jordan'a yaklaşırken) Ver şunu bana!</i></p> <p>Daisy: <i>Hayır! Beni rahat bırak!</i></p> <p>Daisy'nin annesi: <i>Kimsenin bundan haberi olmamalı. (Daisy'nin annesi Jordan'ı mektup konusunda uyarmaktadır.)</i></p> <p>... ..</p> <p>Nick: <i>Ama mektupta ne yazılıydı?</i></p> <p>Jordan: <i>Bilmiyorum, bana söylemedi. Ama artık çok geçti. O gün saat 5'te Daisy Fey, Tom Buchanan ile Louisville'in şimdiye dek gördüğü en büyük bir törende evlendi.</i></p>
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In the table above, as in the other tables, the words with other words, the sentences with other sentences are found to be in coherence. The lexical and syntactical harmony ease readers to understand and command on TT. There is nothing to disturb us while we are reading the ST and because of this in TT we see a total harmony.

4.5. A TT Must Be Coherent With The ST

The TT is coherent with the ST. There exist any disturbing linguistic, semantic or stylistic additive or decreasing element in TT as a whole. The fidelity rule is obeyed in the production of TT. The tables which are chosen randomly can be viewed the proofs of this fidelity.

Table 4.124. 5th Rule: The Fidelity rule (The Intertextual Coherence)

<p>ST</p> <p>Nick: <i>I have no clue how I got home but I do know that I awoke with a distinctly uneasy feeling that Gatsby was watching me.</i></p> <p>Doctor: <i>Watching you?</i></p> <p>Nick: <i>Yes. Gatsby was always watching me.</i></p> <p>TT</p> <p>Nick: <i>Eve nasıl geldiğime dair hiçbir fikrim yok. Ama Gatsby'nin beni izlediğine dair rahatsız edici belirgin bir his ile uyandığımı biliyorum.</i></p> <p>Doctor: <i>Seni mi izliyordu?</i></p> <p>Nick: <i>Evet, Gatsby sürekli beni izliyordu.</i></p>
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Thanks to the plain style of the transfer of the ST, the TT as we above keeps the fidelity to the ST.

Table 4.125. 5th Rule: The Fidelity rule (The Intertextual Coherence)

<p>ST</p> <p>Gatsby: <i>I'm going to wait here. I'm going to wait here all night if necessary.</i></p> <p>Nick: <i>No, no, no. That's not a good idea.</i></p> <p>Gatsby: <i>If he tries to bother her about that unpleasantness this afternoon, if he tries to bother her, if he tries any brutality on her whatsoever...</i></p> <p>TT</p> <p>Gatsby: <i>Burada bekleyeceğim. Gerekirse gece boyunca burada beklerim.</i></p> <p>Nick: <i>Hayır, hayır, hayır. Bu iyi bir fikir değil.</i></p> <p>Gatsby: <i>Eğer onu bu öğlen çıkan tatsızlık için rahatsız etmeye kalkarsa, eğer onu rahatsız etmeye kalkarsa, eğer bir şiddet uygulamaya kalkarsa herhangi bir şekilde...</i></p>
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In the two tables above, Turkish translation of the work seems clearly keeping the fidelity of the ST that the translation presents one to one function of the ST. We can see this perfect match in each word and sentence and naturally in overall meaning. Another example in which this perfect match which keeps the fidelity rule at maximum level can be seen clearly below:

Table 4.126. 5th Rule: The Fidelity rule (The Intertextual Coherence)

<p>ST</p> <p>Gatsby: <i>After that, I lived like a prince in all the capitals of Europe.</i></p> <p>Nick: <i>Oh, Europe?</i></p> <p>Gatsby: <i>Yes, Europe. Paris, Venice, Rome, Vienna, Zurich, Helsinki, Moscow, Istanbul.</i></p> <p>TT</p> <p>Gatsby: <i>Ondan sonra Avrupa'nın tüm büyük şehirlerinde genç bir prens gibi yaşadım.</i></p> <p>Nick: <i>Avrupa mı?</i></p> <p>Gatsby: <i>Evet, Avrupa. Paris, Venedik, Roma, Viyana, Zürih, Helsinki, Moskova, İstanbul.</i></p>
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Table 4.127. 5th Rule: The Fidelity rule (The Intertextual Coherence)

<p>ST</p> <p>Gatsby: <i>I have a man in England who buys me clothes. He sends over a selection at the beginning of each season.</i></p> <p>Daisy: <i>I've never seen anything like it.</i></p> <p>Gatsby: <i>These are silk. These are flannel.</i></p> <p>Daisy: <i>Jay! They're so beautiful!</i></p> <p>TT</p> <p>Gatsby: <i>İngiltere'de bana kıyafet alan bir adamım var.</i></p> <p>Daisy: <i>Daha önce böyle bir şey hiç görmemiştim.</i></p> <p>Gatsby: <i>Her sezon başında bana seçme bir grup yollar. Bu ipektir. Bu flanel.</i></p> <p>Daisy: <i>Jay! Çok güzeller!</i></p>

In this table, again we see that the fidelity to ST is reflected at the highest level in TT.

Table 4.128. 5th Rule: The Fidelity rule (The Intertextual Coherence)

<p>ST</p> <p>Servant of Gatsby: <i>I beg your pardon. Miss Baker, Mr. Gatsby would like to speak to you. Alone.</i></p> <p>Jordan: <i>Me?</i></p> <p>Servant of Gatsby: <i>Yes, madam.</i></p> <p>...</p> <p>Jordan: <i>Nick! Nick! Nick! I've just heard the most shocking thing.</i></p> <p>Nick: <i>Where have you been? The car's waiting.</i></p> <p>Jordan: <i>Simply amazing. It all makes sense. It all makes sense.</i></p> <p>Nick: <i>Come on. What makes sense?</i></p> <p>Jordan: <i>Everything!</i></p> <p>Teddy Burton: <i>Come on, this is crazy! We gotta get out of here.</i></p> <p>Jordan: <i>Here I am tantalizing you when I swore I wouldn't tell.</i></p> <p>Nick: <i>Just tell me.</i></p> <p>Jordan: <i>Oh, Nick, I'm sorry, I swore. I swore I wouldn't tell.</i></p> <p>TT</p> <p>Gatsby'nin hizmetçisi: <i>Affedersiniz. Bayan Baker, Bay Gatsby sizinle yalnız olarak konuşmak istiyor.</i></p> <p>Jordan: <i>Benimle mi?</i></p> <p>Gatsby'nin hizmetçisi: <i>Evet hanımefendi.</i></p> <p>...</p> <p>Jordan: <i>Nick! Nick! Nick! Az önce çok şaşırtıcı bir şey duydum!</i></p> <p>Nick: <i>Neredeydin sen? Araba bekliyor.</i></p> <p>Teddy Burton: <i>Hadi, gidiyoruz.</i></p> <p>Jordan: <i>Bu harika bir şey. Şimdi her şey mantıklı geliyor. Şimdi her şey mantıklı geliyor!</i></p> <p>Teddy Burton: <i>Hadi gel!</i></p> <p>Nick: <i>Ne mantıklı geliyor?</i></p> <p>Jordan: <i>Her şey.</i></p> <p>Teddy Burton: <i>Hadi bu çılgınlık. Buradan gitmemiz gerek.</i></p> <p>Jordan: <i>Gelmiş sana bundan bahsediyorum ama kimseye söylemeyeceğime söz vermiştim.</i></p> <p>Nick: <i>Söyle işte.</i></p> <p>Jordan: <i>Of, Nick, üzgünüm, yemin ettim. Yemin ettim, Söyleyemem.</i></p>
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Above we witness that the TT is produced as the twin of the ST. This fidelity to the ST, in TT, ease the viewers perception of the work without any unnecessary details.

4.6. The Five Rules Above Stand In Hierarchical Order, With The Skopos Rule Predominating

During the whole analysis that is held on the top, all five rules except the last one is evaluated according to the criteria of whether the levels of the analysis loose the main skopos or not. In the sequenced analysis one by one; the last rule which underlines the hierarchical order among other rules is found to be obeyed as other first fives rules involve the Skopos to the most as well as standing in hierarchical order with eachother. For instance, the *first rule* is seen to be obeyed as the translatum; the TT is determined with the *skopos* of reflecting the historic events, the sociocultural conjuncture and the moral situation of the 1920s in the AVT form of *The Great Gatsby* (2013). The *second rule* where the emphasis on *the offer of information (Informationsangebot) in a target culture* seems to be obeyed again as the original offer of information in the ST is kept as it was in TT mediculously. The offer of information is made with historic developments, sociocultural situation and moral facts which is examplified with the tables in the prior chapters. And the *third rule* which defends that this *offer of information in the TT* does not initiate another offer of information in *a clearly reversible way*, is viewed again to have been obeyed. Due to the plain style and unmissing offer of information to the TT, there is no need the translate the translatum back again to the original language. The *fourth rule*, which depends on the TT's internal coherence again seems to have been obeyed as the entire translatum is observed to keep the harmony to reflect the main skopos and keep the lexical syntactic and semantic unity. The *fifth rule* which bears upon the *coherence* between the *TT and the ST* also seems to have been obeyed as the fidelity to the ST is observed to be kept in each phase of the TT. From the unity or the single- dimensioned posture of the five rules in harmony, we could conclude that "*The five rules above stand in hierarchical order, with the Skopos rule predominating*".

5. CONCLUSION

The outcome of the whole analysis is shown concisely below:

Skopos Theory Six Basic Rules	The Number Of Tables
1st Rule: Skopos of the Translation; the target of the translatum	1
2nd Rule: Cultural Transfer through offer of information	Offer of information with historic events
<i>Economic expansion</i>	2, 3, 4
<i>Technologic devices</i>	5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18
<i>Cigarette smoking</i>	19, 20
<i>Ban of alcohol</i>	21, 22, 23, 24, 25, 26, 27
<i>Speakeasies</i>	28, 29, 30, 31
<i>Press media</i>	32, 33, 34, 35
<i>Sportslife developments</i>	36, 37, 38, 39
<i>The Klu Klux Klan</i>	40, 41, 42, 43
<i>World War I</i>	44, 45, 46, 47
Total: 47	
2nd Rule: Cultural Transfer through offer of information	Offer of information with sociocultural developments
<i>Psychology of the society</i>	48, 49, 50, 51, 52
<i>The situation of the woman - Flapper</i>	53, 54, 55, 56, 57
<i>Parties</i>	58, 59, 60, 61, 62, 63
<i>Charleston</i>	64, 65
<i>Yale University – Yale Club</i>	66, 67, 68, 69
<i>Oxford ecole</i>	70, 71, 72, 73, 74, 75, 76
<i>‘Old Sport’</i>	77, 78, 79, 80, 81
Total: 34	
2nd Rule: Cultural Transfer through offer of information	Offer of information with moral issues
<i>God</i>	82, 83, 84, 85
<i>Immorality</i>	86, 87, 88, 89, 90
<i>Adultery</i>	91, 92, 93, 94, 95, 96, 97, 98
<i>Corrupted Families</i>	99, 100, 101, 102
<i>Hypocrisy</i>	103, 104, 105, 106, 107, 108
<i>Bootlegging</i>	109, 110, 111, 112
<i>Humiliation of poor</i>	113, 114, 115, 116
Total: 35	
3rd Rule: Translations are not normally reversible and a given source text has many possible translations	117, 118, 119, 120
4th Rule: Intratextual coherence The TT has to be compatible with the receiver’s cognitive context	121, 122, 123
5th Rule: The Fidelity rule (The Intertextual Coherence)	124, 125, 126, 127, 128
6th Rule: Five rules above stand in hierarchical order, with the Skopos rule predominating.	1-128
Total: 128	

As in the evaluation of the conclusions of the research that presented via the main table above, Skopos theory can be used for analyzing sociocultural, descriptive and functional types of translation as well as literary translation. That is what makes unique this translational study. Literary translation is mentioned because in this study the original work, ST is an adaptation of a novel called *Great Gatsby* which is an important piece of literature. As the adaptation is very loyal to original work; to the novel, the source text of the interlingual subtitle translation naturally considered loyal to the original literary text as critics confirms. Similarly, this intimate relation is kept in TT also.

According to the first rule of the theory; *The trunslatum is determined by its Skopos that the skopos of the trunslatum*; the TT is found out to be the preservation of the original texture of the text as it has to reflect the original mood of the Jazz Age America. So that, the skopos of the tunslatum is reflecting the era's moral, sociocultural, historical situation as if a projector. This outcome is supported with the *Table 1* as it is shown on the main table above.

The second rule of the theory is that; *A TT is an offer of information (Informationsangebot) in a target culture and TL concerning an offer of information in a source culture and SL*. The result that is attained in respect of this rule is that the offer of information made originally in source text has been transferred to target text. It is provided with three titled offer of information; historical facts, sociocultural developments and moral issues. The offer of information has been deepened with some particular subtitles. These subtitles which are under the category of historical offer of information are; *economic expansion, technologic devices, sports life developments, the Klu Klux Klan movement and its possible reflections, ban of alcohol and the birth of speakeasies, widespread cigarette smoking, World War I and press media references*. These historical facts are offered as information on the tables between 2-47 and involves 45 tables. Sociocultural offers of information are seen on the table as; *psychology of the society, the situation of the woman- the flapper, parties, the dance Charleston, Yale Club and Oxford ecole and the phrase 'Old Sport'*. These offers of information tables are totally 34 and start with the table 48 and ends with the table 81. In the third part of the offer of information; moral issues were analyzed and transferred with the references on the subtitles of *God, immorality, adultery, corrupted families, hypocrisy and bootlegging and humiliation of poor*. They are presented with the tables between 82 and 116 and make up the 35 tables

totally. The cultural transfer was realized with those tables. In this tentative study; it is seen that the translator does not interfere the normalcy of the ST and fulfils the 'offer of information' depending upon the ST without quitting the crucial source concepts which is reflecting the events of the time as a veritable mirror. Thanks to this simple offer of information, the audience have the chance to view the events passing in that time as they were happen in its original historic, sociocultural and moral state.

As for the result of the evaluation of the third rule in TT; *A TT does not initiate an offer of information in a clearly reversible way*, it has been attained that as there are many possible translations of a particular source text, there is no need of new explanation with back translation as it is obvious in tables 117, 118,119, 120. In these tables of TT, we are shown that the TT was formed in harmony with the main skopos of the translation which is preserving the original historical texture of the source text and through this conveying the authenticity of the cultural elements of the roaring twenties. Because of these reasons, it has been reached that there is no point in *initiating an offer of information in a clearly reversible way* as this TT under focus is produced for the main skopos cited couple of times above. And the offer of information made for this private skopos, it is not thought to make that offer of information in a reversable way. Yet, in tables 117, 118, 119,120 the plain style was kept for the sake of keeping the authenticity of the original offer of information.

For the fourth rule of the skopos theory; *A TT must be internally coherent* was found to have fitted the TT. In the translatum it was proved in the table 121, 122, 123 that intratextual coherence exists in the entire TT due to the fact that the translatum has been found to be internally coherent as the translation shows a plain style already and tells the events and concepts as it was in SL. The translatum is understandable and accessible to target audience. There is not an extra spoiling element that casts a shadow to the semantic and linguistic coherence in TT.

The fifth rule which is *A TT must be coherent with the ST* is another rule which has been analyzed and was shown to have been obeyed in the construction of the target text. This is shown with the tables of 124, 125, 126, 127,128. On these tables the intertextual coherence, namely the coherence between the ST and TT is found to have been kept in the name of providing the main skopos of the translation activity. The TT is not a translatum which is very far from the ST. It preserved the existing coherence while transferring it into TT.

As for the last rule which is; *The five rules above stand in hierarchical order, with the Skopos rule predominating*; in the AVT form of the film subtitles into TT, it is seen that this predominating rule was obeyed in each phase of constructing the TT. It can be proved with the observation of all tables between 1 and 129. On each table the skopos was not ignored and tried to be emphasized. Each table reflects The Jazz Age in America in whole and the skopos of the translation could be considered to have been successfully achieved in TT. This tentative study could be evaluated as the skopos of the subtitle translation of *The Great Gatsby* (2013) is to historicize historic, sociocultural and moral state of America in the Jazz Age as it was. So that, Turkish subtitle translation reflects the original mood of the book and the Roaring Twenties as a mirror to inform the audience about 1920s' American culture by preserving the original texture and reflecting the authenticity of that historic period with all its details. It is most likely that the skopos of the AVT of *The Great Gatsby* which is evaluated in respect of the depiction of The Jazz Age with its historic, sociocultural and moral concerns (predominating the 6th rule for this translation) is overlapping all the rules. They are explored to follow a hierarchical order as well.

In this study, the research was conducted only according to Ozan Kanik's Turkish subtitle translation of *The Great Gatsby* (2013) for the sake of achievement of the most contemporary result for the target culture. However, it is possible to achieve a different study with different result by formulating distinct ways and styles of translation investigations except Skopos Theory. Furthermore, it is possible to attain different results with the same theory in case of practicing a different point of view as well.

This research must be evaluated as tentative because there are many possible ways and theories apart from Skopos theory to analyze a text in translation studies. Even so, this investigation could be viewed as an original contribution to translational studies as it holds the authenticity of combining audiovisual, subtitle translation features with cultural, descriptive elements that were analyzed under Skopos Theory. In conclusion, this study could be viewed unique as its a combination of literature, culture and translation with modern and historical data.

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Hobiler

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